

The Rock Marketplace



going all the way back with
the RASPBERRIES

also: inspecting phil SPECTOR
STATUS QUOTES

special Xmas
issue

Editors column

Season's Greeting from TRM! Our humble gift to you is the new TRM stuffed full of goodies.

The first treat is the much heralded Phil Spector story. With our staff digging back over 15 years, things can get pretty confusing. But I think our Spector-cles emerges as one of the best researched and most interesting stories we've run yet. I'm sure there is more to be uncovered, but our piece is a fine start.

This brings us to an interesting point. How complete can a story be if it is mostly second hand? The answer, I'm sure, varies, depending upon the story in question. But we at TRM are making a concentrated effort to get first hand information, and two features in this issue are good examples.

Everything About The Raspberries is based mainly on over three hours of in-depth interviews with the group. It proves to be an amazingly intricate & entertaining story of the 'never-say-die' drive of a group of rockers. Likewise, Preserving the Status Quo parallels the rise and fall and rise of a decade old British group. Plus all the usual surprises and features including the Special Comeback Review Section.

Coming next issue: 10 CCs past unravelled; Britain's greatest unknown group returns; and Bruce Johnson's career (at last). This BJ story marks the first in a series of pieces chronicling the history of surf music, with future stories centering on Brian Wilson, Jan & Dean, and others.

Hope your holiday is a happy one---Good Cheer and see ya soon...



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ABBREVIATIONS: (H) or (COH): Hole through label or jacket.
(DJ): Promotional Copy. (RE): Re-issue (PS): Picture Sleeve. (W): Warp. (WL): Writing on Label.

everything about THE RASPBERRIES

For a group with five consecutive chart singles and three consecutive hit albums, The Raspberries have been quite ignored by the music press. This is probably due to the fact that the Raspberries can't be categorized. The AM-Osmonds crowd calls them heavy; the "progressive" FM fans deride them with taunts of "bubblegum". Neither audience has stopped to listen to the records, and most music fans only know the Raspberries thru their hits. But there's a lot more to the group than "Go All The Way". This article is the result of two interviews: one by Mike Saunders with Eric Carmen; and one by Alan Betrock with the whole group. TRM would like to take this opportunity to thank the group for spending so much time and taking such an interest in getting their whole story down on paper.

It all started back in 1965, not with Wally Bryson or Dave Smalley, but with Cleveland's original Mod: Dann Klawon. In every town there's always someone ahead of their time, and in Cleveland, Klawon was it. The name of his group was---what else---The Mods. Wally Bryson: "The Mods were a High School Band, and one day they called me up to replace a guy called Dan Heckel who couldn't play. After switching around instruments and personnel a bit we got Jim (Bonfanti) in, and shortly after that we changed our name to the Choir. The reason for the name change was that another local group The Modanaires had shortened their name to The Mods, and they had the right to it, so we had to change our name." As well as owing the distinction of being Cleveland's first totally English-orientated group, the Mods were a potentially great group in their own right. Dave Burke was widely reknowned locally (more on that later), and Wally Bryson was the towns first Townsend freak---not just a fan, but an addict to the extreme since he had first seen the Who on Shindig in early 1965 performing "I Can't Explain". All you people who have accused the Raspberries of being Johnny-come-lately Beatle copyists better retract your words while there's still time---as will be shown later, these guys were Mods totally from the word go. Wally "We recorded in Akron once for about \$15.00 on a one track machine, but it was never released. When we changed our name to The Choir everybody hated it, but we stuck it out and grew to love it..."

After achieving local prominence the group recorded their first record in late 1965. The story behind the most famous Choir record is fascinating: "We recorded in Chicago, and 'It's Cold Outside' was really supposed to be the 'B' side. Originally we were supposed to be on Mercury Records---no we actually signed with Claridge records---but the record eventually came out on Canadian-American....who had Santo and Johnny.... Our producer didn't want to be known as having anything to do with the record so on the label he wrote his name as Najeeb Hedafy-(arabic for bullshit story I think...). After we waited about 8 months for this thing to be released, it started getting airplay and sales in Cleveland. So then Roulette bought the master." What happened next was a classic case of American business wheeling and dealing. Roulette showed the group some press kits and got them some local interviews, and the group thought they were ready for the big time. Roulette sent them on a "promotional tour" which blitzed every locale in Ohio. "We'd show up in this place in the fucking hills and it would be a redneck bar, and there'd be like 4 or 5 working men in there and one amp and we were supposed to play." Another time the group had to do a weekend promo tour: "We did 17 spots from Friday night to Saturday Night! We were on television on one spot and they wouldn't let us have our instruments so we did a Temptations act. Dave got out and sang the lead and me(that's Wally, folks), Snake, and Jim are moving around the back". You see, Dave Burke and Dann Klawon had left the group over a disagreement regarding dope smoking, & they were replaced by Snake Skeen and Jim Anderson. Jim Bonfanti recalls how they got Snake into the group: "We hardly knew Snake, we was in some other band but we figured he fit in. One night I went down to where he was playing and told him 'you're in the Choir now', and I took him right off the stage to the Teenbeat Club, and we started teaching him the songs on stage... The next day we were on Upbeat---he turned out to be a really nice bass player." Meanwhile, their Roulette tours were becoming quite depressing. Jim: "We used to go to live dances and they wouldn't let us play. We'd have to lip-sync right in front of the people. They'd play the record over the Bogen System, and we had to mime right there---It was just ridiculous!" Probably their worst experience occurred when the Union told them they didn't have to play a certain gig because there was a non-union band on the bill. So the Choir left town, and the next thing they knew they were fine \$300 for not showing up! Wally: "I was the leader at the time, so I had to go see the Board of Directors. I go to this place---I'm a long haired kid---(I was the first kid in Cleveland to have long hair and got thrown out of High School---got my picture in the paper, the whole trip..) So I go in front of these clowns with my long hair and these jokers just got out of the steel factory. These guys are in T-shirts trying me and it was just unbelievable. One guy was some flunkie accordian player, and these guys came down on me. First off cause I had this hair and was a sissy and all that other stuff, and then they go and fine us this enormous sum---and we were broke!" They paid the fine, but Roulette (who has been known to have some seedy connections) said "if we got anymore trouble with that Union, I'm gonna break both 'dere arms..." So they didn't have any more trouble with the Union, but their problems with Roulette were just beginning.

The single "It's Cold Outside" took off and rocketed to #1 in Cleveland, remaining there for over two months! It remains today one of the most memorable Beatles-imitation records of all time---totally innocent, totally rocking and totally hypnotizing. Its' national chart action broke down like this:

	4/29/67	5/6	5/13	5/20	5/27	6/3	6/10	6/17	6/24	7/1	7/8	7/15	7/22
<u>Cashbox:</u>	#125	121	117	97	87	76	64	60	56	55	55	62	Out
<u>Billboard:</u>						in at #89	85	79	69	68	68	Out	
<u>Record World:</u>					in at #91	78	71	63	52	50	49	Out	

Looking at this chart you can see that the record was doing well getting up to the middle of the Top 100, and immediately dropped out. This is quite unusual because a record at #50 will usually stay on the charts a few weeks on its downward path. In the case of Record World, it's especially strange because the record had just moved up a notch the week before. One guess is the Roulette promotion department was doing some behind the scenes manuevering to get the record that high, and when the record wasn't getting picked up in other cities, their money flow ceased. The group themselves say they don't know anything about the mysterious disappearance of "It's Cold Outside" from the charts.

The Choir's reception around Cleveland during this period was pure Beatles-inspired: "There were swarms and swarms of girls around screaming...and I do mean screamers!" The group felt like screaming too, because they were fast realizing that their relationship with Roulette was a one way street: "We never got a royalty. We never got a cent for 'It's Cold Outside'. The

writer never got a cent. We had heard stories about Tommy James and a lot of other people with Roulette having little success in getting their money, and our manager couldn't do anything. It was a complete fiasco. Then they took about 6 months until they took us back into the studio to do a followup. By then it was too late." The second single "No One Here To Play With" was written by band friend Phil Okulitch, and was not the choice of the group for the official release: "No one here to Play With" was the shittiest song we did...no one wanted to record it, but they made us do it. It was supposed to be a 'B' side,...we had about 10 other better songs..." Jim continues: "They put it out and we never knew anything about it. The first time I heard

NO ONE HERE TO PLAY WITH
 (Big Seven-N. G. D., BMI)
DON'T YOU FEEL A LITTLE SORRY FOR ME
 (Big Seven, N. G. D., BMI)
THE CHOIR—Roulette 4760.
 Smooth group crooning that will appeal to the clamoring teen crowd. Watch.

it I knew it was the shitties record I ever heard! The sound was unbelievable, all these 'Sss's and hissing noises, and the volume of the record was about three times softer than any other record you put on the turntable. They just told us what to play and what to sing." (This single was intentionally a re-write of "I'm a Boy". Not completely successful---but how many groups had even heard of "I'm a Boy" in mid-1967?). Another Trade Paper

NO ONE HERE TO PLAY WITH
 (Big Seven-N. G. D., BMI)
DON'T YOU FEEL A LITTLE SORRY FOR ME
 (Big Seven-N. G. D., BMI)
THE CHOIR—Roulette 4760.
 Imaginative arrangement and song by Roulette's new group. Has strong chance of chart height-hitting.

oddity occurred here as the single was reviewed in Record World twice! (shown above) Perhaps it was Roulettes strong men at work again, but despite the double review in Record World, the single failed to make the Top 100. It did get some minor air-play action, but that was about it.

Meanwhile on the fairly posh side of town, far from the Choir's Mentor stomping ground, Eric Carmen was just beginning his career as a musician. "I had been taking classical piano for a few years, so after the Beatles came in I figured the only way I was gonna get anywhere with the chicks was to be in a rock band." When Eric was in the 10th grade, he decided to seek out an alternative to "all the greaser bands that played stuff like 'Louie Louie'." So, called in as a one night substitute for guitarist Marty Murphy in The Fugitives, Eric promptly took over the band---"being the only one with musical training..." The Fugitives evolved into Harlequins, and then settled down to becoming the Sounds of Silence. Throughout these changes the constants were Eric Carmen and Marty Murphy. The Choir, stars of the local scene, were oblivious to the existence of the Sounds of Silence, but Eric and Co. were raking in the dough. "There were two kinds of bands then---union bands like The Choir, Rebel Kind, Kicks Incorporated etc, and a slew of non-union bands. We had no expenses like union fees so we often wound up with more money per night than the union bands. In the summer we'd play four or five times a week, and take in \$250. a night. We did a lot of private schools, debutante parties, and sweet 16's. We played stuff mainly by The Byrds and Who, plus stuff like 'This Precious Time' by Terry Knight and the Pack, 'For What it's Worth' etc." The Sounds of Silence broke up in Eric's Senior year in High School.

But the Sounds of Silence was 'instrumental' in cementing one of Eric's ambitions: "The first night I saw the Mods, my ultimate aim was born....which was to be a member of that band, so that I could be on stage with Wally Bryson and play "Mr. Tambourine Man"---both of us with our 12 string Rickenbackers. I went to many Mods and Choir gigs following that first night, watching them while all the time imagining I was in the group. Their repertoire was great: Beatles, Stones, Who, Small Faces, Hollies etc. And they passed one of the real tests among us fanatics---they played 'Substitute' by the Who the right way! If you play the first chord, the D, up on the basic bar chord position, it doesn't sound right. You have to play it on the 5th fret, just like the record---and they did!!!" Eric really must've really been hung up on these guys: "At that time it was these three (Wally, Jim, & Dave), and Dann Klawon and Dave Burke. Dave was a really incredible bass player. He'd play a four-hour gig and then go home and practice. He was so amazing---he should be a millionaire---and he was bowing his bass before Jimmy Page was even born! I didn't like it when Dann played drums, cause he played the cymbals too much, but Jim was really good 'cause he used a lot of tom toms. The first time I saw them I felt they had an amazing charisma---really. It was the first time I heard a guitar player that played all the stuff I liked really well---you know Byrds, Beatles and Yardbirds. I remember 'Heart Full of Soul' and 'Look thru any Window'. I just freaked out when I heard them, so I really decided that I wanted to get in on their whole scene."

Eric's next move was to form a group with Kenny Margolis, the keyboardist from the Rebel Kind---an earlier suburban rich kids union band heavily into the Doors and Acid-rock. (Guitarist Jim Anderson with the Rebel Kind was Cleveland's closest counterpart to the Thirteenth Floor Elevators' Rocky Erickson, according to legend...). Old friend Marty Murphy and a drummer from the Rebel Kind rounded out the unit. They rehearsed heavily for weeks during the summer of '67---the idea was to do really classy, polished folk-rock like Moby Grape's "8:05". Eric: "Kenny knew the guys in the Choir and would always tell me what dorks they were---He'd say stuff like 'Bonfanti's so stupid'; 'Bryson's so mean'; and 'Smalley, what a hillbilly!'. Then he comes in one night and says 'I'm joining the Choir'. After all the stories he had told me about them I just said WHAT?!"

So Eric's unnamed group dissolved, but undeterred he forms a new unit. "It was with Marty Murphy again, but this time we got Jim Anderson in as the guitarist." After three weeks rehearsal Anderson quit to join the Choir! "By this time I was really really low. The Choir were my heroes, but twice now they'd stolen members from me and wrecked my bands." But Eric's ambition was still to become a member of the Choir. "I knew I could play rings around Kenny, so I finally got thru to their manager and told him all about myself, and he said I could come down and try out for the Choir. I had to go to the West Side, the heart of grease-town USA---every hood in the world went there. So here I came with my V-Neck Puritan sweater, Gant shirt, blue-jeans, penny loafers and Carl Wilson haircut, and met these guys who had hair past their shoulders. To me it was like trying to get into the Beatles. I talked a little with each of them, but never got around to playing with them, so I drove back home." But Eric wasn't a sore loser. He went over to Mentor Hulabaloo to see the new Choir and Kenny Margolis. He just wanted to say hello and wish them the best. "I went up to Kenny and he just ignored me---he stuck his nose up in the air as if to say 'I'm in the Choir now, who are you?....' Right then and there Eric's second ambition was crystallized, someday he'd have a group that was more popular than the Choir, and Kenny Margolis would come and hear them and tell Eric personally that E's group really was the best. He'd show them...

Meanwhile the Choir went to record their third single. If they thought the second session had gone poorly, the third session was surely a fiasco! Wally: "The last single was a song called 'When You Were With Me' that I wrote. They did a whole trip with it---orchestration and all that. Then they wouldn't even let us play on it! They gave us some bullshit

TITLES	EAST	SOUTH	MIDWEST	WEST
NO ONE HERE TO PLAY WITH Choir (Roulette)	WLW—New York WRC—Hartford WAB—New York WLW—Lowell, Mass. WEAN—Wash. D. C.	KNOW—Austin WDK—Columbus KEYS—Cape Charles WQAM—Florida	WMOH—Ohio KONA—Pittsburgh WOKY—Milwaukee WAKY—Louisville, Ky. WLS—Lansing	KOL—Seattle KTM—Denver KRX—Phoenix KTF—Tucson KATF—Bakersfield

**"NO ONE HERE
TO PLAY WITH"**
R-4760
THE CHOIR

Produced by MAJEEB HEDAY
for BIG SEVEN PRODUCTIONS

about N.Y. Musicians Union rules. So they had some jerkoff dude playing acoustical 12 string and organ, and this fag bass player. It came out sounding like a cross between 'The Lonely Bull' and R. Dean Taylor! It was a pretty song, but never made it. By the time the song was released, I wasn't in the band..." The record does have some putrid arrangement effects, but the song still comes across well. The lead voice is especially beautiful, high falsetto and all. Really, a lot like the Left Banke. The "B" side tho is beyond help, coming out like some non-descript 60's US group imitating the Four Seasons, Classics Four, Jay and the Techniques and Pat Boone. Jim: "That one 'Changin' My Mind' was a Big Seven song, so they made us do that. We had a lot of our own songs, but they wanted their song on the 'B' side..." You would think that a group with one national hit and a huge local following would get an album out. Rumors had drifted up to New York from Cleveland about the "legendary Choir album tape in existence with 'David Watts' on it..." Jim, the only mainstay of the Choir from beginning to end says: "We got about half an album together as the Choir, but our followup to 'It's Cold Outside' flopped. After the third one 'When you were With Me', Roulette decides that they don't like Dave's voice, so they said Dave has to go--but he was my best friend. So we came to New York (Wally was out, Jim Anderson was in), to see what was happening. Right there they tell us Dave's no good. Dave decides to leave and quits the group. So we have Kenny (Margolis) singing lead and we get Dann Klawon back in the group, along with his brother Randy who replaces Jim Anderson. After a few weeks I decided it sounded really terrible, so I quit! Then the whole thing really fell apart..."

At college, Eric Carmen gets steered onto a group called Cyrus Erie: "They were originally Bu-Cyrus Erie 'cause their manager, a computer genius, figured that it was the most commercial name--all we had to do was drop the 'Bu' part and we would become world famous!" The original Cyrus Erie was Tim Manning, "a guy called Rob", and the two McBride brothers, Michael and Bob. The first thing that Eric did was to decide that Rob couldn't play, and besides, his acne was so bad that the "running joke in the band was: Rob buys two chocolate bars, he eats one and rubs the other all over his body..." So Rob was booted out and Tim sides with him. Too bad, 'cause now they're both outta the group, as Eric has old mate Marty Murphy in the wings to take over Tim's place. Eric joined on drums, but shifted to guitar and vocals rather quickly. Their first gig was January 1st, 1968. By this time Eric was totally in lightweight pop: "Cyrus Erie was playing a lot of stuff by the Left Banke, Bee Gees, Manfred Mann ('Mighty Quinn'), The Beatles, and Rolling Stones. I was playing piano mostly, and for the Stones songs I played drums 'cause the drummer was a pseudo-Jagger look-a-like so we wanted him upfront. It was a novel group with nice vocals. We were heading in the right direction."

Shortly after Cyrus Erie started to gain momentum, a momentous event occurred in Eric's life: "We were playing at Mentor Hulabalo and Wally and Dave Burke came in. They were both pretty much down in the dumps, not being in a band or anything. At the end of the gig Wally comes up to me and says 'Hey far out man, you really were better than that other guy--(meaning Kenny Margolis). And I just thought this was the greatest day in my life. The next day I called him up and asked him if he wanted to join, and he said maybe..." As if fate is in command, Wally comes down to practice with Cyrus Erie: "Our manager had heard that he was really crazy and mean, but I said, 'no he's a really good guy'. He came down to the audition with really long hair, t-shirt, & blue jeans, and our manager asked him if he was the janitor..." Wally almost left right then and there, but got his famous temper under control. Wally: "I liked Eric in the band 'cause he did Left Banke songs and sung them just great. With the Choir I played Left Banke piano parts on my guitar. So I played with them and decided to join".

Roulette's 'Choir' Gets Giant Promo

NEW YORK—Roulette Records' rock group, The Choir, who scored big their first time out with "It's Cold Outside," are the subject of a massive, all-out national saturation publicity and promotion campaign, Roulette President Morris Levy announced.

Levy called the drive on The Choir "one of the most carefully worked out promotional efforts in our history. We are convinced that The Choir is a group of major importance. We're using every available promotion and publicity outlet, radio, newspapers, national magazines, television, fan publications and the trade press. We're going all-out."



More than 5,000 specially prepared press kits have been mailed out to disc jockeys, magazine and newspaper editors, syndicated columnists, television producers, retailers, distributors, one-stop operators and Roulette's foreign affiliates. Each press kit, printed in red with white lettering, carries the overall slogan for The Choir campaign, "Don't Wait Till Sunday To Hear The Choir." The same line, which is repeated in all advertising on The Choir, appears on special memo pads and pencils that have been inserted in the press kits. The kits also contain a biography, photo and the latest record by The Choir, "No One Here To Play With." Open-end radio interviews with The Choir are now in production and a national tour is being planned.

The Choir was first discovered in Cleveland, where the original master of "It's Cold Outside" was selling heavily. Roulette bought the disk and released it to an immediate chart success.

The Choir is composed of Wally Bryson, lead guitar; Dave Smalley, rhythm; Jim Bonfanti, drums; and James "Snake" Klawon, bass.

Roulette Master

NEW YORK—Roulette Records purchased three masters this past week, all hits in their respective areas.

"It's Cold Outside" by the Choir is now number three at WKYC and number two at WIXY, both in Cleveland. WHK in Cleveland just put the record on their playlist. KDKA in Pittsburgh had it as their premiere record of the week and KQV had the record in their contest every night, and the Choir came in number one. This was purchased from Canadian American Records who had released it approximately eight months ago. It was produced by Denny Ganim and Neil Gallegos. In the first week on the Roulette label, the Roulette distributor sold 15,000 records.

Don't Wait

Till Sunday

To Hear

The CHOIR

Now with Wally Bryson bolstering the lineup, Cyrus Erie really began to move. Eric: "Wally, Me, Marty Murphy, and the two McBride Brothers have Cyrus Erie together. (When Jeff Beck played the Mentor Hulaballo with Rod Stewart they told us we played "Nights in White Satin" better than the Moody Blues....) But we noticed that Marty Murphy just wasn't fitting in. Onstage Marty would just stand in the back cowering, while Wally jumped all over the place doing Pete Townsend windmills, Wally would leap back and hit Marty in the head with his guitar. On July 14th 1968 we played with the Who. At this time we were doing a ton of Small Faces stuff, plus songs by the Who, Byrds etc. The Who had toured with the Small Faces, so we'd figure to impress them with our set. But after we saw the Who live, we decided to become a four piece group, so Marty got his walking papers. Everyone felt terrible, cause he was a great guy, but he just wasn't right for the group." So Cyrus Erie went head over heels into their Who emulation. Eric: "I ended up being Roger Daltrey, crushed velvet pants and swinging the microphone; Wally was Peter Townsend, doing windmill chords to the extreme; and Michael McBride was so perfect in his ability to imitate Keith Moon that is was amazing; and his brother Michael--you guessed it--stood off in corner motionless and chewing gum" By late '68 Cyrus Erie had become the most popular band in Cleveland.

This mod orientation alone would have made Cyrus Erie one of the most remarkable oddities in U.S. rock history, but their repertoire went even beyond that...the focus of their set was a 14-song Who melody!!! "At one time or another", claims Eric, "we performed just about every song the Who had recorded, from 'Tad Headed Woman' to 'Pictures of Lily'..." Even "Waltz for a Pig?" "Hmmm", thought Eric, "I wouldn't bet against it!" The remainder of the set consisted mainly of Small Faces songs (Eric: "we loved Odgens, There Are But Four, and we used to get all the English Import singles too"). From The Small Faces came what Carmen says was CT's best stage song ever, "Tin Soldier". With Carmen's singing modeled after Steve Marriott, it must have been great--tho I wonder what the average 1968 Cleveland audience made of all this--all these English songs that were totally obscure in America.

Towards the middle of 1968 the group decides to record some demos. Where they practiced, Frank Gari worked, and he had a song by Paul Leka called "The Painter". The Lemon Pipers had done a demo of it, but Frank didn't want them to do it. So Cyrus Erie cut "The Painter", and for the "B" side they did the first song Eric had ever written with Cyrus Erie, called "Sparrow". After many companies expressed little or no interest in the record, Epic says: "they're interested in 'Sparrow'". Eric: "Painter" came out nicely so we were surprised when Epic expressed interest in "Sparrow". Epic sent them a contract by mail without any front money or advance, and brought Cyrus Erie to New York to record. Sandy Linzer is assigned to produce them but doesn't seem too excited by it all: "The first meeting he was an hour late, and then he comes in and talks on the phone for another hour. Then Wally plays him seven songs on acoustic guitar, and I played about ten on piano." Linzer takes Eric and the manager aside and says: "Here's what I did--his songs and his voice (meaning Eric). The other guys, I Don't even know if they're gonna play on the record..." Of course when the rest of the group find out, they're immediately hostile. Linzer continued to brown-up Carmen while ignoring the rest of the group. "They decided to do 'Sparrow' which we thought was the fifth or sixth best thing we had brought up there. We wanted to do 'The Sun Won't Shine' which Wally and I had written. They didn't want any part of that one, and Wally was freaking out. They kept calling him a 'fucking neurotic'..."

Wally had been thru all this before with the Choir on Roulette, but Carmen still had stars in his eyes figuring that "if these guys are in such top positions, they must know what they're doing..." Anyway, the group recorded three tracks: "Sparrow", "Get The Message", and "It Won't be the Same Without You". Things started getting out of control when producers Sandy Linzer and Mike Petrillo really started to take over. Wally: "We laid down the basic tracks to 'Sparrow'; guitars, drums, piano and bass. Mike Petrillo was the co-producer, and he spent five hours practicing a piano part that any of us could have played in five minutes. And Linzer didn't care about anything except getting a hit record. So here we were on the session listening to them put Four Seasons guitar, fuzz tone, and organ on these Bee Gees ballads." Eric: "We spent ten sessions at Columbia of ten hours each for three sides which was unheard of at the time--It cost \$10,00 for the three sides!" "Sparrow" was the "A" side, and it is a tolerable ballad, but as the group says, the arrangement was all wrong. "Get The Message" tho, was a real gem of a Beatle-rocker with great melody, vocals, and drumming. The Raspberries sound wasn't too different from "Get The Message", and if "GTM" was the "A" side, Cyrus Erie might be on the cover of this issue and Raspberries would never have been born. But that is not the case....

After returning home, Linzer had convinced the group that Bryson was a "psycho" so he was booted out of the group. They got Terry Laymen in ("a total Pete Townsend look-a-like who couldn't play"), and then went thru "about 15 permutations", many of which included ex-Choir personnel. Still Cyrus Erie was Cleveland's best live group and after Kenny Margolis came up to Eric one day and told him "Yeah, you were right, Cyrus Erie is the best group...", Carmen had realized his second ambition. Meanwhile personnel changes were coming fast and furious in the Choir & Cyrus Erie ranks. Jim Bonfanti had abandoned the Choir for a short time when he formed a three-piece unit called Pie with Joe Walsh, and Phil Giambardo. After this unit didn't get anywhere (lacks of funds), Bonfanti again reformed the Choir. Meanwhile Carmen is having his problems with Cyrus Erie so he approaches Jim Bonfanti with the idea of forming a new band together. Both Jim and Eric admired each other, but were a bit wary because each had stolen members out of the other's respective groups. The unnamed group was supposed to be Randy Klawon, Dann Klawon, Jim Bonfanti, and Eric Carmen. Bonfanti used this alleged get-together to inspire ex-Cyrus Erie-star Bob McBride to join with him in a new Choir and Eric was left out in the cold again. For a while Eric Carmen was between bands, actually discussing plans with Tom Mooney from the Nazz for a group. It seems that Cyrus Erie had played a gig with the Nazz in 1968, and while Todd Rundgren's guitar was so loud ("and so bad") it drove Cyrus Erie right out of the club, The Nazz were highly impressed by CT's Mod garb and English repertoire. But this unit didn't materialize either, so Carmen got Dann Klawon, Randy Klawon, Michael McBride, and himself together in a new group called the Quick.

All these personnel changes did help in one way. They helped to crystallize ideas. When Carmen and Bonfanti were supposed to get together, Carmen was in his Small Faces-Marriot period and the unit was originally intended as a Small Faces band. Carmen was also interested in Spooky Tooth, and Led Zeppelin at this time, and realized that if his group was going to

CYRUS ERIE IN THE STUDIO
RECORDING "GET THE MESSAGE"
(1/69)

get anywhere it needed a concrete image---"just like the Beatles, Who, or Small Faces had..." So regardless of the fact that the Carmen-Bonfanti unit didn't finalize, it was still an important step in developing the Raspberries.

Carmen's new group, The Quick, furthered his idea of a Small Faces group, and they were brought up to New York again to record. "We recorded 'Ain't Nothing Gonna Stop Me' and 'Southern Comfort' with a terrible producer who did nothing but sit around and get stoned. So finally we just told him to sit in the corner, and we did the whole record ourselves, without any experience and it was terrible." "Ain't Nothing Gonna Stop Me" was the Quick's big masterpiece, or so they thought, and it was "supposed to be like Spooky Tooth". In reality tho, it was much closer to the Odgens Small Faces, and could have come off the first side of that album, and no one would have known the difference. The Quick were supposed to record an album for Epic at this time but with Dann and the producer getting stoned all day, the band sounding "awful", and Randy & Dann refusing to do harmony & piano songs, the unit collapsed. Again, Carmen went back home and rejuvenated Cyrus Erie for three months, a period which Eric claims "produced the best Cyrus Erie yet"

Before we continue, a mention must be made of the role the syndicated TV show Upbeat played in all the legends. Upbeat was a local Ohio show, so The Choir, Quick, Cyrus Erie et al all made numerous appearances. Unfortunately, one rarely got to see the group who made the record they were singing because members changed so often. Eric: "We played on Upbeat with Wally & Bob doing 'Aint Nothing Gonna Stop Me' which Randy & Dann Klawon had actually recorded." Terry Layman was doing "Get the Message" which Wally had recorded, and so on. Wally's disappointment even extended to live gigs: "The Choir had a guitar player that replaced me, and they were playing my song 'When you Were With Me' and he couldn't even tune his guitar right. So I went backstage, just so my song could be good, and tuned the fuckin' guitar. The same thing happened with Cyrus Erie when they got some jerk who couldn't play the solo in 'Get the Message'. I'm not the greatest guitar player in the world, but I'm allright. It just was adding insult to injury..." Once, I saw Cyrus Erie doing "Get the Message" on Upbeat replete with a raised double-bass drum kit. They were supposed to come to New York and play the Electric Circus, but I don't know if they ever did.

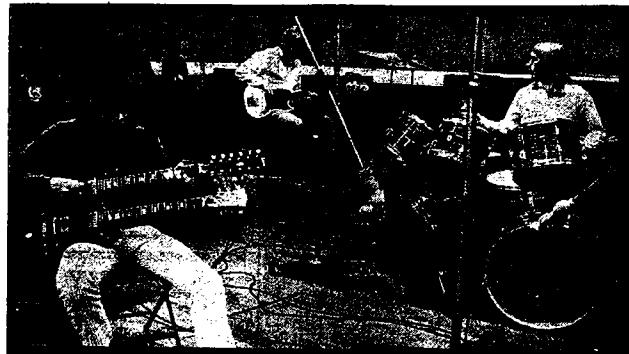
Anyway, Eric's best yet Cyrus Erie broke up after about 3 months when Carmen wanted to get a new manager. The other fellows disagreed so they parted company. Bonfanti is struggling along with 76 permutations of the Choir, managing to record one last record on Mercury's subsidiary, Intrepid. Choir's last days were spent doing the rounds of local bars and Eric went down to see them and "marvelled at Jim's drumming". When the rest of the Choir split for California, Eric asked Jim about forming a group but Jim said "Nope, I hanging up my rock 'n roll shoes!" Ex-Choir man Dave Smalley is in the Army and Wally Bryson was going thru a variety of scenes. Wally: "After Cyrus Erie I went to California and was in a band that never performed called Glass Castle, then returned to Cleveland and was in Fortega, then Hobart's Follies, then POE (which stood for Piss On Everyone). Earlier there was a Cleveland 'supergroup' with Dave Burke on bass, Joe Walsh on guitar, and Dann Klawon on drums. They called themselves Rush and wanted me to join. It was an unbelievable band---I rehearsed with them once, but it never happened. POE eventually evolved into Target which was Moby Grape-Keef Hartley type group. Michael McBride was in it and we did some Santana type things before Santana did them. It lasted for a while and we did about 80% Stones songs. The group was really good, and it had a special combination that I doubt will ever be equalled again, but when Stu was drafted, the magic just disappeared." Eric adds: "They were terrific. Michael sounded incredibly like Mick Jagger..."

Eric Carmen

Eric Carmen still had some connections at Epic, so he arranged to be recorded as a solo artist, under the production guidance of Barry Kornfield. By now Eric had gotten into "some Phil Spector type things, and decided I wanted some Black chick singers like the Blossoms to back me up..." Eric had come up with a trio of new songs: "The Lord is in My Piano", "Waiting", and "Light the Way". He wrote out all the string parts, and wanted to play all the instruments, but Barry Kornfield wanted a session drummer: "A little hip spade dude came in and said 'what kinda feel to you want?', so I said Ringo. You would really laugh if you heard what this guys conception of Ringo was." Three songs emerged from these solo sessions: "One was a horrible tune ala 'By the Time I Get to Phoenix' called 'I'll Hold out My Hand'. Then I did "Light the Way" which was my masterpiece, and a really souped up Phil Spectorized version of 'It won't be the Same Without You', (which was previously recorded by Sandy Liner and Mike Petrillo on the Cyrus Erie session). On that I played a whole lot of instruments, and had backup singers. It wasn't bad, but it sure wasn't good. 'Light the Way' came out Really nice, tho..." Wally adds: "Light the Way was amazing---you should have heard his voice on that. It was so high that it sounded like a chipmunk!"

Through Barry Kornfield, Oliver heard "Light the Way" and wanted to record it. Eric: "I figured he'd have a better chance to get a hit with it than me, so I consented to let him record it as long as I could write the string charts and play piano for it. He agreed, and I played piano and organ on it. The piano part was later shoved in the background, and they used some New York studio clavichord player---it came out horribly..." Despite Eric's put-down of the record, it's a strong melodic ballad (tho just a bit too syrupy), combining "Bridge Over Troubled Water" with the Left Banke and Bee Gees. This latter part of 1970 was a busy time for Carmen for a local Ohio group called Freeport wanted to do an old Carmen original from the Cyrus Erie days called "I Need Your Lovin". Eric: "I went out one day and taught them the chords and they recorded it. I have a tape of Cyrus Erie doing it years before which was much better---our version sounds like the Who or something..." The Freeport version is a fine, strong rocker (and the only decent thing on the album), and Cyrus Erie's rendition must be amazing. Carmen was also supposed to have a solo single released on Epic of "I'll Hold out My Hand" b/w "It won't be The Same Without You". The record was assigned a number, but according to Eric "never pressed, not even promo copies..."

Mike McBride



Wally Bryson

After returning to Cleveland, Jim approached Eric and said "let's put together a bar band just to make some pocket money". So they got Marty Murphy again, but after a couple of practices, they just decided that they couldn't be in a putrid bar band. Then the trio decided to make one last concentrated effort for success. The "group" tossed around ideas for hours on end as to what they'd wear, what songs they'd do etc.---It was the old "image idea" that Carmen had realized was necessary a few years back. They found a guy called Phil Kagey who looked just like Paul and played guitar nicely, but he turned them down. They also came to the conclusion that Marty Murphy, good guy that he was, was just not star material, so he was again shown the exit sign. Now reduced to a duo, they started their search for a guitarist. After auditioning a few dozen applicants, it dawned on them that there was only one guy that fit in: Wally Bryson. Wally: "I was out of Target and wondering what to do and I saw Oliver on the Merv Griffin Show. He did a song called "Light the Way" and then said 'this song is written by a young man from Cleveland Ohio called Eric Carmen...' and I went 'WOW—that Eric's going somewhere'. So that's when I decided to join up with him." Eric: "We had already decided that we wanted to wear suits, no moustaches or beards, reasonably short hair etc. When we told Wally he had to wear suits he yelled "SUITS?????". He also had to get two haircuts; one to bring his hair up to his shoulders, and one to bring it up to his neck. He brought in the bass player from Fortega, John Aleksic and the lineup was completed." Wally: "The only reason I went along with the whole thing, was that our first band (Mods/Choir) had long hair when it wasn't in style, and everybody said 'you're nuts', 'shape up'.... So I thought about Raspberries, and then finally I said 'it just might work'..."

"The first three songs we learned were "I Got A Feeling", "No Reply" and "Allright Now"..." remembers Wally. "We were amazed when we did 'No Reply' as to how much we sounded like the Beatles, 'cause this other guy John Aleksic, sounded exactly like John Lennon. My wife was flipping out when she heard us do it---she thought it sounded exactly like the Beatles." This original unit gigged for some time without much earthshattering response from the music moguls. Eric drew posters advertising the group listing all the things people weren't going to get (ie long hair, beards, endless jamming etc) and told them what



Bobby McBride

they were going to get (ie short hair, rocking little songs, entertainment etc). Eric: "We couldn't think of a name---we were going to be called the Mods again or the Choir, but then we hit on the Raspberries..." Wally: "When we heard that name we all went 'Uggghh...'" Eric: "We figured it was just stupid enough to be a gas. Our posters were cutesy, but they got the message across..."

Their early live sets were composed basically of all cover material, especially heavy on Beatles. Jim had kept in touch with Dave Smalley while he was overseas, and when he returned Jim got him into the group. ("Aleksic was good, and talented, but he just wasn't perfect...") Then in mid-'71 a demo tape of "I saw the Light", and "Come Around and See Me" found its way into the hands of the famous "Duke of Earl" bassman-turned-producer, Jimmy Tenner. Tenner bargained with several labels, bringing them to Cleveland to hear the group perform, and came up with a good deal from Capitol records. Unlike the Choir, the Raspberries were not predicted to be a hit band. "Don't Want To Say Goodbye" barely scratched the bottom of the charts, and "Go All the Way" wasn't pegged by Billboard as anything bigger. But "Go All The Way" broke massively becoming a Top 5 Gold Record. The group was received with mixed reactions---some found the music a fine return to energetic Beatley sounds, while others found them overly imitative and uninventive. But they've pushed onward, making all their singles great rock classics, and at the same time improving their albums. Wally: "People say our records sound like The Beatles...Man, one of these days one of my pet projects for this band is to record an album of all Beatles songs and really try our asses off to sound like the Beatles. Maybe we'll be forty years old, but I'd like to do it---Anyway I dig being in a controversial band!" Eric: "Since we've started recording, we've really tried not to sound like the Beatles. Like some people have compared "Go all the Way" with the Beatles, but when I wrote that song I wanted the middle to be like the Beachboys, and the beginning to be like the Who!"

Carmen's listening habits center around Beatles for Sale, any Beach Boys LP's, and The Golden Hits of Lesley Gore. He also writes the way people used to, borrowing ideas freely, with no qualms about whether it's original or not. "I Wanna Be With You" opened with killer quotes from "One Fine Day" and "Loco-Motion", while the closing cut on Raspberries took part of its chorus from the Beachboys "She Knows me Too Well". And that line in the bridge of "Nobody Knows" that goes like this: "I can see you dancing with somebody else/ Holding him so close while I'm by myself/ I just want to hit him but that won't do", is pure Lesley Gore!!!

Unfortunately, as the 'Berries sound has been getting better and better, their chart placings have gone down and down. With "Tonight", an amazing 'flop' (topping nationally at about #50), and "I'm a Rocker" having a hard time doing nearly as good, the future is in question. We would've assumed that the Raspberries, with backgrounds similar to those that cemented groups like the Kinks and Who together, would be a stable permanent unit. But late rumors from Ohio have indicated a serious rift between two factions: one side we find Jim Bonfanti and Dave Smalley; & on the other side is Eric Carmen and Wally Bryson. In fact, ex Cyrus Erie personnel are seriously being considered as replacements. And if indeed the split is permanent, a long court fight over the use of the name Raspberries seems probable. It would be a serious blow to the US pop-scene if the Raspberries are bogged down in clashes that tear them apart. Altho Carmen has always come up with a drive and creativity of his own, a new group might just not have that "magic". A solo route for Eric might prove to be a novel esoteric experiment, but probably not a mass-consumer hit. So what will happen next can't be predicted at this juncture---Eric was enthused in early December (before the 'split') about the Raspberries fourth album which he said was going to be something really different and exciting---like "early Who, but better overall sound..." It is possible that the group reached their limits after three albums, and to progress, a new unit was necessary, but the final verdict is still in question.



The Raspberries: In happier days receiving their gold record for "Go All The Way" (l-r): producer Jimmy Tenner; Jim Bonfanti; Wally Bryson; Dave Smalley; & Eric Carmen.

Alan Betrock & Mike Saunders

DISCOGRAPHY

CHOIR: *It's Cold Outside(D. Klawon)/I'm Going Home(Dann Klawon)**
No One Nere to Play With(Phil Okulvitch)/Dont You Feel a Little Sorry For Me(D. Klawon)
When You Were With Me(Wally Bryson)/Changin My Mind(Illingwoth,Grasso, March)
Gonna Have a Good Time Tonight/So Much Love

** This record was originally released locally in Ohio on Canadian American 203, early in 1967.

CYRUS ERIE: Sparrow(E. Carmen)/Get the Message(E. Carmen)

THE QUICK: Aint Nothing Gonna Stop Me(E. Carmen/D. Klawon)/Southern Comfort(E. Carmen/D. Klawon) Epic 10516

ERIC CARMEN: It Wont be the Same Without You/I'll Hold out My Hand (Never Released)

FREEPORT: I Need Your Lovin(Eric Carmen) on Mainstream LP 6130 11/70 &

OLIVER: Light the Way(Written & Arranged by Eric Carmen)/Sweet Kindness On Prisms LP &

RASPBERRIES: Don't Want To Say Goodbye/Rock and Roll Mama
Go All the Way/With You In My Life
Wanna Be With You/Goin Nowhere Tonight
Let's Pretend/Everyway I Can
Tonight/Hard to Get Over a Heartbreak
I'm a Rocker/Money Down

Raspberries: Capitol 11036 6/72. Fresh: Capitol 11123 10/72. Side 3: Capitol 11220 10/73.

*There are two versions of "It's Cold Outside"; one with a fade-out ending; & one with a final chord ending.

Cover Photo of the Choir: (L-R): Dann Klawon; Wally Bryson; Dave Smalley; Dave Burke; & Jim Bonfanti.

Raspberries

THE
BASIC

FAMILY
TREE

THE MODS

Dann Klawon	Dan Heckel	Dave Burke	Jim Bonfanti
"	Wally Bryson	"	"

THE CHOIR

Dann Klawon	Wally Bryson	Dave Burke	Jim Bonfanti	Dave Smalley
(This unit recorded "It's Cold Outside")				
Jim 'Snake' Skeen	Wally Bryson	Jim Bonfanti	Dave Smalley	
(This unit recorded "No On Here To Play With" & "When You Were With Me")				

Kenny Margolis	Jim Anderson	Jim Bonfanti	Dave Smalley
Dann Klawon	Randy Klawon	Jim Bonfanti	Dave Smalley

Choir broke up for a short time when Jim Bonfanti formed PIE with Joe Walsh, and Phil Giambardo

Danny Carlton	Randy Klawon	Kenny Margolis	Phil Giambardo	Jim Bonfanti
(From Lost Souls)				

Dann Klawon	Rick Kayan	Phil Giambardo	Jim Bonfanti
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Bob McBride	Rick Kayan	Phil Giambardo	Jim Bonfanti
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Bob McBride	Rick Kayan	Phil Giambardo	Jim Bonfanti	Kenny Margolis
(This unit recorded "Gonna Have a Good Time")				

Bob McBride	Rick Kayan	Jim Bonfanti	Kenny Margolis
(This was the final Choir that disbanded)			

ROULETTE'S Ace of the Week

A "WHEN YOU
♦ WERE WITH
ME"

The Choir

R 7005

DYNAMITE

Jim Bonfanti Dave Smalley & 2 Members Of Freeport

FUGITIVES

HARLEQUINS

SOUNDS OF SILENCE

all three early groups included
Eric Carmen & Marty Murphy

UNNAMED BAND #1

Kenny Margolis	Eric Carmen	Marty Murphy	Drummer from Rebel Kind
(From Rebel Kind)	(Broke up when K. Margolis joined Choir)		

Jim Anderson	Eric Carmen	Marty Murphy	Drummer from Rebel Kind
(Broke up when Jim Anderson joined Choir)			

CYRUS ERIE #1

Tim Manning	Rob ("acne")	Eric Carmen	Bob McBride	Michael McBride
ICE #2	Eric Carmen	Marty Murphy	Bob McBride	Michael McBride

Wally Bryson	"	"	"	"
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Wally Bryson	Eric Carmen	Bob McBride	Michael McBride
(This unit recorded "Sparrow")			

Terry Layman	"	"	"
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Randy Klawon	Kenny Margolis	Eric Carmen	Bob McBride	Michael McBride
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GROUPS IN PLANNING THAT NEVER MATERIALIZED

Dann Klawon	Randy Klawon	Eric Carmen	Jim Bonfanti
"	"	"	Thom Mooney (From Nazz)

QUICK

Dann Klawon	Randy Klawon	Michael McBride	Eric Carmen
(This unit recorded "Aint nothing Gonna Stop Me".)			

Wally Bryson	Bob McBride	Michael McBride	Eric Carmen
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Jim Bonfanti	Marty Murphy	Eric Carmen
("Bar Band" that broke up after practices)		

RASPBERRIES # 1		
Jim Bonfanti	Wally Bryson	John Aleksic
(from Fortega)		

Eric Carmen

Jim Bonfanti	Wally Bryson	Dave Smalley
RASPBERRIES # 2		

Eric Carmen

FOR EXCLUSIVE LATE
FLASH NEWS ON THE
RASPBERRIES BREAKUP,
CURRENT & FUTURE
ACTIVITIES, SEE PAGE
35.

RASPBERRIES # 3

Eric Carmen	Wally Bryson	Mike McBride	Scott McCarl
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WANTED:

Bowie Full Page Pin Ups ad. (Billboard 10/27/73)
 Who North American Tour Fallout Shelter Poster
 Bowie Material by others (Noone, Lulu, Humperdink, etc)
 Picture Sleeves from 45's; with/without record
 Promo Material: Buttons, posters etc; (Nearly any group)
 Promo Poster from film Chelsea Girls (Alan Aldridge)
 Poster: Poppy: A Growing Concern (Milton Glaser)
 Poster: WR: Mysteries of the Organism (1971)
 Poster: Avalon 12/28-30/67(?) w/Country Joe & Blue Cheer
 Poster: Fuck the CIA (1967?) (William Weege)

Posters should be larger than 8x10; (except concert posters, any size), and rough sketch should be sent to confirm accuracy. Will buy any of the above or trade for "Oh-La-La" Postcards or Roxy Music Buttons.

WRITE:

John Giannini; 2329 E. Milwaukee; Detroit, Michigan; 48211.

AUCTION:

(All albums sealed; minimum bids noted):
 Casinos Then You Can Tell Me Goodbye Frat. 1019 M (2.50)
 Ronnie Hawkins Ronnie Hawkins (COH) Cot. 9019 S (1.50)
 The Jive Five Happy Man UA 3455 M (2)
 Terry Knight & Pack Reflections (COH) Cameo 2007 M (3)
 Masked Marauders T.M. (COH) Deity 6378 S (1.50)
 The Midnighters Love Special Delivery WC Whittier 5000 S (4)
 Shadows of Knight Back Door Men (COH) Dunwich 667 S (4)
 Shadows of Knight The SOK (COH) Super K 6002 S (3)
 Lloyd Thaxton Land of 1,000 Dances Challenge 620 M (2 1/4)
 The Wailers Tall Cool One Imp. 12262 S (2)

WRITE:

Dennis Doty; 16561 Beaverland; Detroit, Michigan; 48219.

WANTED:

Leon Russell Slipping into Christmas Shelter 7328
 ('72 Xmas 45; will accept record or tape)
 Leon Russell Any unusual LP or Tape

WRITE:

Amy Fairstone; 102-25 67th drive; Forest Hills, N.Y.; 11375.

AUCTION:

Beau Brummels Just a Little/They'll make you cry Autumn 10 G
 California Suns Masked Grandma/Little Bit of Heaven Imp. 66179 M
 (A side co written by R. Christian) (H)
 Bob Dylan I want you/Just like Tom Thumb... Col. 43683 F
 Hombres Am I High/It's a Gas Verve 5076 M
 Hondells My Buddy Seat/You're gonna Ride w/ me Merc. 72366 M/H
 (A side B. Wilson/G. Usher; B side Christian & Usher)
 Jerry Lee Lewis Cold Cold Heart/It won't happen w/me Sun 364 P
 Dave Dee Dozy etc Time to Take off Imp. 12402 ST. M
 Grass Roots Where Were You... Dun. 50011 ST. M
 Hour Glass Hour Glass Lib. 7536 ST. M
 Standells Why Pick on Me? Tower 5044 M. SS. H.

WRITE:

Richard Riegel; 3558 Edwards Road; Cincinnati, OHIO; 45208.

WANTED:

Left Banke Walk Away Renee LP Smash
 Yardbirds For Your Love LP Epic
 Yardbirds Presenting (Canadian LP)
 UFO Landed in Japan (Japanese LP)
 David Bowie Promo RCA EP-103
 David Bowie Space Oddity/Wild Eyed Boy.... Mercury
 Japanese LP's or 45's of American or English groups.

AUCTION:

Jack Nitzsche The Lonely Surfer (w/ Leon Russel) M; COH.
 Kinks Face to Face N; COH.
 Kingsmen Greatest Hits N;
 Alexis Korner Both Sides (German Import) M.

FOR SALE:

Pretty Things 3 Different color photos for \$1.00.

WRITE:

Andrew C. Doback; 150 Gorman Street; Naugatuck, Conn.; 06770.

WANTED:

Bobby Bloom All I wanna do is dance White Whale
 Nocturnals Lovin Blues Embassy
 49th Parallel Close the Barn Door Mavrack
 Central Park Who Wouldnt love to be loved AMY
 Nelson Saunders Mojo Man Rambler
 Sunliners Well Man MGM
 Wailers Using your Head Etiquette
 Wailers Out of Our Tree Etiquette
 Galaxeys Hot on Your Trail Etiquette
 Sonics Psycho Etiquette
 Powers Flowers Pushy Warners
 JCW Ratfink Hong Kong Flu Kama Sutra
 Blues Project Cry to the Wind Verve
 Josh White Jr. Do You Close your Eyes Mercury
 Flavor Dancing in the Streets Columbia
 Funky Sisters Do it to it Aurora
 Heads Hands & Feet Warming up the Band Capitol
 Supertramp Forever A&M
 King Bees On the Way down the Drain RCA
 Miracles The Christmas Song Tamla
 George Jackson Kiss Me Mercury
 The 4 Pearls Look at me Dalton
 The Aquamen Line & Track Hi Back
 Larry Williams Shake your body, girl Venture
 Garcias Magic Music Latin Shake Kama Sutra
 Kingsmen Feed Me Earth
 Willy & The Handjives Gotta Find a New Love VEEP
 Please indicate condition of records for sale, and cost.
 WRITE: ED Mertz; 321 William Street; Pittsburgh, PA.; 15209.

AUCTION:

The Masked Marauders T.M. Deity 6378
 Don Covay The House of Blue Lights ATL. 8237 S
 P.F. Sloan Measure of Pleasure Atco 268 S
 Herd Lookin Thru You Fon. 67578 S
 Dyke & The Blazers Funky Broadway pts 1 &2 Orig. Snd. 64
 Olympics Western Movies Mirwood 5523

The LP's are brand new & sealed; the 45's are VG+. I'm open for trades as well as bids.

WRITE: Gopher Broake; Box 122; Waquoit, MASS.; 02536.

AUCTION:

Beachboys Smiley Smile UK Import EMI
 Beatles The Beatles (My Bonnie) MGM
 Beatles Best of the Beatles (Pete Best) Savage
 Beatles Original Greatest Hits Suta
 The Crickets Rockin 50's RnR Barnaby
 13th Floor Elevators Easter Everywhere Int. Art. #5
 " " " Live " " #8
 " " " Bull of the Woods " " #9
 George Martin Help (Instrumental) UAS 6648
 " " Instrumentally salutes the Beatles Beatle Girls UAS 6539
 " " London by George UAS 6647
 Grapefruit Around (COH) Dunhill
 Gerry & Pacemakers Second Album Laurie 2027
 Hulaballoos Englands Newest Sensations Roulette (COH)
 Manfred Mann The MM Album Ascot
 " " Greatest Hits UA
 " " Five Faces of Ascot
 Magic Christian Original Soundtrack CU 6005
 The Mugwumps The Mugwumps WB 1697
 Red Crayola God Bless Int. Art.
 Seeds The Seeds GNP 2023
 Seeds Future GNP 2038
 Seeds Raw & Alive GNP 2043
 Lothar & The Hand People Space Hymn Capitol St.
 (Lothar is a cassette, not a record)

All the albums listed above are new & unplayed.

WRITE:

Paul Kelley; 64 J Street; Hull, Mass.; 02045.

WANTED:

Boots Walker They're Here (45)

WRITE:

Trip Aldredge; 4708 St. Johns; Dallas, Texas; 75205.

SINGLES

Denny Laine

Duncan Browne

Capability Brown

Colin Blunstone

"Find A Way Somehow"/"Move Me To Another Place"
 "Send Me The Bill For Your Friendship"/"My Only Son"
 "Liar"/"Keep Death off the Road"
 "Wonderful"/"Beginning"

This is Denny Laine's first solo-single since his ill-fated String Band broke up in 1968. We were promised some Laine solo material via Balls in 1970, but that album never came out. The same fate was bestowed upon Laine's scheduled 1971 solo album. These two tracks are supposed to be newly recorded, but I'm still a bit skeptical, leaning towards the theory that these are some of the old Balls and Laine solo recordings. Either way, they are welcomed. "Find A Way Somehow" is a straightforward ballad which is fairly pedestrian, but does grow on you after a while. "Move Me..." is a rocking number with interesting rhythms and plentiful background vocals. Laine's LP (from which these two tracks were taken) was supposed to be released in September-October, but it has not yet been issued. I urge the Laine fans out there to get this single now, because the album just might again be shelved.

Well, Duncan Browne is still in there plugging. After laying off for a couple of years after debuting with his superb Immediate LP, he returned last year with "The Journey", and followup solo album. "Send Me The Bill for Your Friendship" is an obvious hit-single effort, and I for one find it most enthralling. Mickie Most's production is strong, but the song and Duncan's voice are the real standouts. Browne's lyrics are as original and biting as ever, and this release is a testament to his talents. If a CMER (that's commercial-pop-ballad-rocker) is your fave, then this single will undoubtedly be your rave.

Capability Brown have been making their sound heavier with each release they put out, and here they give their treatment to Russ Ballard's "Liar". Russ produced this track and it comes out sounding like an Argent album track---tolerable, but rather plain. The middle guitar break ruins whatever mood there was, but the ending buildup is done well.

Meanwhile some more Argent-ites and ex-Zombies got together with Colin Blunstone for his new single "Wonderful". It was written and produced by Rod Argent and Chris White, and with Colin singing lead this trio of talent comes up with an excellent single. The tune is interesting, alternating low-keyed verses with flashy orchestral choruses. It is probably just a bit too melodramatic and repetitive, which will probably keep it from becoming a UK hit. Colin's own "Beginning" (also produced by White & Argent), is my favorite side-a ballad showing off Colin's great voice. In fact, it's all his voice, as there are no instruments on this side save for Colin's lead vocals, and backup chorus. (That rhythm guitar for the last 15 seconds doesn't really count....) It is either white streetcorner sounds of the seventies, or Colin's version of a Christmas carol. It's also a good prospect for a rare Blunstone non-LP track.



Colin Blunstone, as
Neil MacArthur.

Friends

The Tremes

Paul & Barry Ryan

"Gonna Have A Good Time"/"Would You Laugh"

"Make or Break"/"Movin On"

"Won't You Join Me"/"Glad To Know You"

Friends is the new MGM trio aimed at the Osmonds-DeFranco fans, and which includes ex-Tin Tin star Steve Kipner. It was certainly nice of the group to take our Easybeats article to heart and record Vanda-Young's "Gonna Have a Good Time Tonight" as their debut single, but what was the point in crediting the song to Vanda-Young-Kipner-Cotton-Lloyd??? It's an ok version, but certainly nowhere as good as the original, and a poor bid for a hit. "Would You Laugh" is a sweet Tin Tin-like ballad, which goes nowhere. This trio has a lot of talent, but they need some more substantive songs and arrangements if they're going to be anything more than Osmond adversaries...

The Tremeloes are back, and they're proud too! They have shortened their name to the Tremes, and come to us with a great debut single. Combine Gary Glitter and the Sweet and this is what you get. "Make or Break" tells the bands story of their comeback attempt: "Two years ago we all settled Down/And bought houses in the Country with a lot of ground... Taking it easy was fun for a while/now we're back on the road with a change of style. You might think we're wasting our time/we're going down, down down. But don't you believe it/'Cause we know we're very good.... You can take it from the boys/That we're gonna make a big noise..." The verses are perfect with pounding drums, thudding bass, and great echoing vocals. The chorus is the only real weak point, being too bubblegum for the rest of the song. It's surely a calculated contrivance for a comeback, cashing in on current commercial cacophony, but at least it's creative & catchy.

The Ryan twins are back together at last! After parting in 1968, Paul Ryan went on to develop his songwriting, while Barry sold over three-million copies of the 5½ minute, lunatic, "Eloise". Since then, Barry has released record after record of good quality but poor sales, and Paul recently attempted a two single solo career under the production eye of the Sweet's Phil Wainman. With 1960's nostalgia cropping up, the Ryans may just have their first British hit in five years. "Won't you Join Me" has a melodramatic orchestral opening which develops into a Bee-Gee-like ballad. Paul & Barry alternate vocals to good effect, and the whole thing grows on you. "Glad to know You" gives Paul Ryan's eccentric writing a chance to shine thru with an "everything but the kitchen sink" rocker. The Who, Move, and "Hey Bulldog" Beatles are all in there somewhere, yet it still retains a strange flavor that only the Ryans possess. (J.F.)

(For some late new singles flashes, see page 13.)

Wizard 104 (E)
 RAK 162 (E)
 Charisma 217 (E)
 Epic 1775 (E)



The original Moody Blues:
 (from the top): Mike Pinder;
 Clint Warwick; Ray Thomas;
 & Graham Edge. That's Denny
 Laine standing on the right.

MGM 14646 (A)
 Epic 1660 (E)
 Polydor 2001-488 (E)



The Ryan Twins: They still wear matching suits, but now Paul has a beard.

Hetherington
Carl Wayne
John Perry

"Teenage Love Song"/"That Girl's Alright"
"You're A Star"/"Bluebird"
"Nancy, Sing Me A Song"/"Crying Eyes"

During the middle of 1969 Roger Daltrey took a group called Bent Frame under his wing. The band consisted of John Hetherington; Robbie Patterson; Dave McDougall; & Jack McCulloch. Jack McCulloch left to join his brother Jimmy in Thunderclap Newman, and was replaced in Bent Frame by Tony Haslam. Daltrey was the producer and the group was supposed to record a new Speedy Keene song, "Accidents". Unfortunately, not much released material came from the sessions, save for a lone song on Track's Backtrack #7. "It's Only Me" was written by John Hetherington and showed a lot of promise, being a strong melodic tune with fine lead vocals. But alas Bent Frame bit the dust and John Hetherington went on to some other disorganized groups, as well as recording one-shot singles for various companies. Now he's back (again) with his debut release for British Mowest. And the product is quite satisfying. "Teenage Love Song" is quite similar in mood and feel to Bent Frame's "It's Only Me", this time with added strings and nice stereo production. "That Girl's Alright" (another Hetherington original) is more uptempo and rocking with John's voice upfront. The session men on this record were Gerry Conway, Paul Buckmaster, Ollie Halsall, and Johnnie Gustafson, and the resulting product is worthwhile, but not earth-shattering. Hetherington's songs are always catchy, and his voice is quite distinctive, but most of his past work has been lost in the shuffle. Let's hope he fares better this time around.

Carl Wayne is back again too, after a string of disastrous releases. This time he comes up with his best record yet, under the production and writing guidance of Tony McCauley. "You're A Star" is the most Move-like Carl's sounded in years, tho he still is a bit too schmaltzy. It's sort of a poor man's "Blackberry Way". It's good to see that Carl is back on the right track again, and hopefully his upward progression will continue.

Is this the John Perry who was lead guitarist and vocalist with the original Grapefruit? My guess is yes, because with the other three ex-Grapefruit-ites doing their own thing, it's only natural for John to get involved in something of his own too.

This debut solo 45 is a good cover version of Roy Wood's "Nancy Sing Me a Song", which stays close to the original, just adding some unnecessary brass. The Perry "B" side is even better, a simple, but thoughtful MOR rocker. There are some Nillson touches in here, but John Perry shows that he has worthwhile musical ideas of his own to get across.



John Perry, yesterday, on left along with the rest of Grapefruit: Geoff Swettenham; George Alexander; & Pete Swettenham.

Mowest 3007 (E)
Pye 45290 (E)
Philips 6006-319 (E)



John Hetherington, today.

<u>Wild Honey</u>	"He's My Sugar"/"People of the Universe"	MAM 97 (E)
<u>Jonathan King</u>	"The Kung Fu Anthem"/"A Modest Proposal"	UK 56 (E)
<u>The Troggs</u>	"Strange Movies"/"I'm On Fire"	PYE 45295 (E)
<u>Reg Presley</u>	"S Down to You Marianne"/"Hey Little Girl"	CBS 1748 (E)

Jonathan King has been having a bit of a dry spell lately, failing to get a hit of his own in quite some time. Seeing that his recent 'straight' releases haven't gone anywhere, he tries this time with a novelty song. The funny thing is, it might really work. The song intertwines a catchy instrumental section (that's the anthem), with short-spoken bits about Kung-Fu (the television series and the martial art). The instrumental section builds up and up until it finally sounds like 46 orchestras, and 8,000 voices---it would even make Phil Spector blush. Ordinarily I wouldn't pick a novelty song for U.S. airplay, but the "Kung Fu Anthem" is so infectious, it just might catch on.

If you have one Lynsey de Paul in the charts, you might as well have two in the charts. That must have been the thinking over at MAM, so they got producer-writer Tony Evans to come up with Wild Honey which is probably just a male vocalist (Tony Evans?) speeded up to sound like Lynsey de Paul. The lyrics and melody are as syrupy as the title, but the whole thing is put together well and if you like Lynsey's sound, you'll probably get a kick out of this record. But saccharine is no substitute for real sugar...

Reg Presley really wants a hit. He tries ballads, rockers, thumpers, country songs, really just anything to get a hit. He'll switch producers, labels, names, anything. This time (hot on the heels of the Troggs' Midnight Special gig) comes the group's raunchiest single to date. Reg is in his best Iggy voice, as he grunts, groans, pants, and screams throughout, while cave-like thudding goes on in the background. "I'm On Fire" sounds like Chicory Tip on backup with moog, wah-wah, & fuzz bass all thrown in. "She's a Wild Child of dreams/A natural sex machine/I'm On Fire..." For Troggs fans only, and despite the advance hype, not a hit.

For Reg's solo effort, he turns to the Greenaway-Cook pop princes. "S Down to You Marianne" is a good tune featuring a Lynsey de Paul keyboard melody. The chorus is good too, and Reg's voice is used effectively---he's not trying too hard, yet he's also not laying back. "Hey Little Girl" is a lot more syrupy with strings and horns making Reg sound more like the Brotherhood of Man than anything else. It's not exactly what Troggs fans have come to love Reg for, but it's an interesting novelty nonetheless. You'll never see the Troggs doing a Perry Como show on television, so this is the next best thing.



The Early Troggs: (l-r): Chris Britton; Pete Staples, Reg Presley, & Ronnie Bond.

ENGLISSUE BRITISSUE ENGLISSUE

ALBUMS

David Bowie
Mathew Fisher

Pinups
Journey's End

RCA APL 1-0291
RCA APL 1-0195

It's undeniably a good choice of songs, but just what is Pinups all about? Has Bowie exhausted his stock of original ideas??? (as shown by the sludge he produced on Alladin Sane). The mid-sixties songs chosen here sound fresher than most '50's "revival albums", but there's still something missing. That something is realism. The realism of creating something new, rather than the realism of trying to re-create a bygone era. These songs all represented and grew out of their times---the milieu, the thoughts, the energies and excitement of England in the mid-sixties created these songs. Granted that Bowie is to some extent a 1970's version of The Mod, but then why doesn't he create classics of his own? How hard is it to take a great song, add some modern production knowledge, and come up with something decent? Not too hard. These songs all exuded the style and sound of a particular musical group: The raunch of the Pretty Things; the power of the Who; the bizarro-acid-y Pink Floyd; the pop-drive of the Easybeats, and so on. Bowie's versions all come out sounding the same---and that's not what it's all about. The power and subtlety of songs like "Here Comes the Night" is gone. "Where Have All the Good Times Gone" loses Dave's screeching back-up vocals, and Mick Avory's perfect drum fills. I'm not a stickler for the "originals are best" theory, but there is much more lost, than gained, here. As a dues-paying homage Pinups is successful, and as commercial nostalgia it will prove to be a best-seller. But in ten years time, people will still be searching out the originals, and Pinups will be little more than a bargain-bin novelty.



Rumor has it that David Bowie (above) did so well in returning to the '60's that he will co-star with Davy Jones & Russ Tamblyn in a remake of Oliver.



Procol Harum at their original best: (L-R): Bobby Harrison; Mathew Charles Fisher; Dave Knights; Gary Brooker & Ray Royer.

I'm glad Mathew Fisher waited awhile after leaving Procol Harum to release his solo album, because Journey's End comes across as a well thought-out creative entity. Side one is near perfect, beginning with the catchy "Suzanne". Geoff Swettenham (ex-Grapefruit) plays drums, and Mick Hawsworth handles the bass chores. Together with Fisher's keyboard work, they form a tight unit capable of performing everything from ballads, to rockers, to instrumental dirges. Fisher's voice is distinctively fragile, and the key phrase here is sincerity. It is rare to get an album of real feelings which does not reek of moribund on-the-road downers. "Going For A Song" is a biting commentary on Procol Harum & "A Whiter Shade of Pale", which is probably the most powerfully emotional song on the album.

Fisher is the contemplative type, and "Play The Game" deals with his "friends" ill-treatment of him. Clearly, Mathew has had his bad times, but the overall feel of the album is a new optimism and confidence...this shines thru most clearly on "Play The Game". The tracks do remind me of early Procol Harum, and it's clear that since Fisher left that group, Procol Harum have produced little of merit. Happily, Fisher emerges here as a brilliant composer, vocalist and producer. Despite some unevenness on side two, I urge you to listen to Journey's End.

IN BRIEF:

Jobriath: Elektra 75070. Just because Jerry Brandt finds some cutie (tho he isn't that special), dresses or undresses him, and surrounds him with an air of what an American might view as French "oo-la-la", doesn't mean instant phenomenon. Job comes up with some good lyrics and verses, but the choruses are total chintz... Bowlesque titles like "Earthling" and "Morning Star Ship" don't help much either. The production is strictly "original Broadway Cast", and ex-Stories Steve Love resorts to chanka-chanka soul licks in places. But if you like piano based songs sung in a thin, occasionally conglomerate of Elton John-Bowie-David Jo Hansen, you'll

like Jobriath. In the end he presents himself as a slight mole on the face of a scene crowded with some talented beauty marks. One good cut: "Imaman". (J.F.)

Gary Farr, late of Gary Farr & The T Bones, resurfaces here with a U.S. recorded album, Addressed to the Censors of Love (Atco 7034). Gary's voice is stronger than ever here, and the material is even too. Unfortunately it's evenly mediocre---a couple of above average tracks like "Breakfast Boo-ga-loo", and "I'm Your Rocket". Influences include Peter Sarstedt, The Sutherland Brothers, and Bob Dylan. Listenable, but really not too much else.

Rick Springfield: Comic Book Heroes (Capitol SMAS 11206; now issued on Columbia): Never thought good looks could hinder an artist in the record business? Ask Rick Springfield. Not that he would purposely walk into a speeding train to disfigure himself, mind you, but the "teen scream" image he is molded into must hang heavy 'round his neck. His first LP was nice, but this one is far superior...Side one is uniformly excellent. The dramatic "Why Are We Waiting", lovely ballads like "Weep No More" and "Believe in Me", and the catchy na-na-na "I'm Your Superman" are instantly commercial and inventive. Side two falters with too much sweetness, but the Peter Noone-ish "Bad Boy" is first class. (J.F.)

While David Bowie has opted for mass idoltry, Lou Reed has returned to his underground roots. Berlin is a strange, moody album, and definitely not what one could call a "party album". Altho this means that there are no new Reed rock-classics (in the "Sweet Jane" tradition), this is probably a blessing in disguise. Reed is not a showman---at least not in the frenetic sense of Jagger-Bowie-Jo Hansen genre. Here's the music, says Lou---take it or leave it. I'm not gonna shove it down your glitter-encrusted throats. I'm not gonna mince and primp for your leather-coated fantasies. To compete with the new wave of glitter-rockers like the Dolls, Sweet, Slade, Alice Cooper et al, would probably spell certain critical disaster.

This is definitely an album that takes getting used to. Side one is fine, even excellent, but side two is a meandering, elongated mishmash of concepts, choruses, and brass. Side one is for the bedroom; side two is for the elevator. Reed has always been more of a leader than a follower (at least that's when he's at his best), and when leading it's always easier to stumble or falter. Whether the destination is satisfying or not, at least it's always an interesting route to travel.

How could a British pop group call an album Ass? Well, they didn't. Apparently Badfinger no longer wish to be filed under the label pop. With this, their fourth LP, they make more lame attempts to dispel that rumor, coming on with bits of Americana-funk. At the rate they're going, the group will never reach the caliber set with No Dice. As far as hit singles go, nothing on Ass stands out as choice Top 40. The set is undoubtedly outtakes from former LP's, which is a nice term for elimination waste product. Since Badfinger have signed with Warners now, Apple may be reaching for a shot in the dark-heaven help us if this is the group's official follow-up to Straight Up! "Apple of My Eye", "Icicles", and "When I Say" are dim lights from Badfinger's past, yet still remain entertaining. "Get Away" is a non-descript boogie, while the heavy "Constitution" is a puzzling entity. "Timeless", at over seven minutes, is basically a time waster. The best track is "The Winner", one of the two songs produced by Todd Rundgren, and curiously reminiscent of the Nazz in spots. Recent London appearances have shown the band to be apathetic---and beards, work shirts, and lackluster thud isn't going to give them a progressive image. If the Warners LP doesn't overshadow the disappointment of Ass, I suggest that Badfinger move to Macon, Ga. and change their name to Middle.... (J.F.)

MORE IN BRIEF & OUR CHOICES FOR WORST LP'S OF THE MONTH!

Bryan Ferry: These Foolish Things, (Island 9249 E). It's unfortunate that Bryan Ferry and David Bowie released their "My Favorite Songs" albums at the same time, as comparison was inevitable. Critics weren't overly kind to either record, but Ferry was the lamb for the slaughter. Very unjustly too, as

These Foolish Things is completely different in concept to Bowie's Pinups, and gives Ferry a chance to shine in a light totally removed from the amazing Roxy Music. This man has definite charisma and there'll be no stopping him. His voice on the LP shows a diversity of styles and moods---proving to cynics that he is more than an affected Lou Reed. "A Hard Rain's A-Gonna Fall" was a controversial single---rendered in a jabbering, computer voice which totally fits the spiced up beat. "Don't you ever Change" and "It's My Party" are fun, and a bit tongue in cheek, but "Sympathy for the Devil" spits with more evil than Jagger's bee stung lips could ever spurt out. The title tune could be labelled as "cocktail-party reggae, well sifted through the "Theatre of Rock". It is the most endearing song on the whole album. The instrumentation is first rate throughout all 13 songs, as are the background vocals by ex-Manchester schoolgirls, The Angelettes. The production by Bryan and John Porter is hard and crystal clear---a definite plus. (J.F.)

Genesis: Selling England by The Pound: (Charisma 6060). The Genesis show may work great in person, but on record it's all a bit too obscure and diffused. Selling England by the Pound has some fine spots, but there is just too much instrumental dial twirling for my tastes. Of course if your fancy leans towards a combination on ELP and the Nice, with a bit of Bowie thrown in, you'll find this album most enjoyable.

Definite No-No's of the Month: The Band: Moondog Matinee: This doesn't move me at all...I find it quite boring and uninventive. But then again, I haven't liked the Band too much recently even when they did their own new material. I did like the J. Geils Band for a while, but they too have pumped out album after album of same-sounding music---all virtually indistinguishable from each other. This one is no exception, and these guys are just going thru prescribed motions. And finally, John Lennon's Mind Games is another plain one---probably Lennon's worst yet. The songs are musically surfacey and unimaginative, and many sound too much like imitations of old Beatle or Lennon efforts---"Aisumasen" sounds like "Imagine", and "Out of the Blue" is a direct cop of "Sexy Sadie". The only high point is "Bring on the Lucie" which does exude the energy and vitality that are the Lennon trademark. It just might have been a case of spending too much time handling the production end of things, while neglecting the songs themselves.

LATE SINGLES FLASHES: Michael Fennelly: "Watch Yerself"; From Columbia Sampler AS 64. Ex-Crabby Appleton star goes to England where Chris White produces this debut. Hard and melodic with good chording and drumming, but more of an album track than a chart-burner. Final decision will be rendered when album is out. Ronnie & The Ronettes: "Lover Lover"/"Go Out and Get It"; Buddah 384. These two sides really grow on you, despite the fact that the production and Ronnie's lead vocals are below par. Still, Ronnie's "below par" is better than most else around today, so pick this one up and enjoy. Roxy Music: "Street Noise"/"Hula-Kula", (Island 6173 E). Roxy's best single to date. Beserk Bryan Ferry chortles at a frantic pace reminiscent of "Virginia Plain". Synthesizer screeches atop a memorable guitar line, and the organ breaks (plus clicking fingers) are infectious. With a superb new Long Player, and famous flash NYC bassist, Sal Maida touring with them, Roxy Music are the British Band of the moment! Mott The Hoople: "Roll Away The Stone"/"Where Do You All Come From"; (CBS 1895 E). First Mott 45 with Morgan Fisher on piano, and last with Mick Ralphs on guitar. Opens with typical Mott guitar riff, but that soon gives way to prevalent groaning saxes and rhythm piano---much like recent Wizzard ditties, but less cluttered. This is probably the most commercial single Mott has ever made, more sing-a-long, and the repetitive hook chorus is amazing. Hunter's voice is high and smooth with less Bowie touches. There's also a spoken section between Ian and a whimsical girl, relying on a cross between Sparks, Bonzo Do Band, and Jonathan King's "Johnny Reggae". The Flip sounds like a Dylan Basement Tape Outtake, live and basic. Mott prob-spent all of ten minutes conceiving this track, but that's better than sticking an album cut on the "B" side. (JF)(JF). (JF, of course, refers to TRM planner and contributor Joseph Fleury. Look for the first of his UK interviews soon!) -13-



The early Velvet Underground: (l-r): Maureen Tucker; Sterling Morrison; Doug Yule; & Louis Reed.

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RUSSELL MAEL

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MARTIN GORDON

and DINKY DIAMOND

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Publications

AUCTION & SALE

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	Savage Young Beatles	Savage 69	"
Byrds	Eight Miles High/Why	Col. 43578	"
Faces	Real Good Time/Mono vers.	WB 7442	"
Idle Race	The Birthday Party	Lib. 7603	Fine
Billy J. Kramer	From a Window/I'll be on my Way	PS Imp.	New
Liverpools	Beatle Mania	Wyncote 9001	"
Magaic Christians	Come & Get it/Nats	C.U. 3006	"
Montage	Montage	Laurie 2049	"
Seeds	Love in a Summer Basket/Did he Die	MGM	"
Shadows of Knight	Back Door Men	Dunwich 667	"
WANTED: (in fine to new condition):			
Chocolate Watch Band	One Step Beyond	Tower 5153	
Dillard & Clark	LP's	A&M	
MC5	Odd 45's		
Move	Odd 45's & EP's		
Roger Ruskin Spear	Rebel Trouser EP	UK UA 35221	
Standells	Dirty Water	Tower 5027	
Tomorrow	Tomorrow	Sire 97012	
T. Rex	Best of	UK Flyback 3	
Various Artists	A&M Bootleg LP	A&M	
World	Lucky Planet	UK Liberty	

Please send want/sell/swop lists.

WRITE: Tom Wagner; 2051 Waldeck Avenue; Columbus, OHIO; 43201.

WANTED:

Kevin Ayers	Sing a Song in the Morning	UK Harvest
Kevin Ayers	Butterfly Dance	UK Harvest
Baby Ray & The Ferns	How's Your Bird	Delfi/Donna
Bonzo Dog Band	Finchley Station	UK Import
Fairport Convention	Now be Thankful	Island
Frank Zappa & Mothers Tears	Begins to Fall	WB 1052
Heartbreakers	Every time I see You	Delfi/Donna
Hollywood Persuaders	Tijuana Surf	Orig. Sound
Kinks	You Still Want Me	EP
Kinks	You Do Something to Me	45 or EP
The Masters	Break Time	Emmy
Mothers of Invention	Big Leg Emma/Why Dont you...	Verve 10513
Vivian Stanshall	Labio Dental Fricative	Liberty 56171
Stones	'69 & '72 Mad. Sq. Garden Souvenir Prog.	
Hendrix	'69 MSG Souvenir Program	
New Musical Express	1973 Annual (8/25/73)	
Kinks	Interviews & Pix from NME, MM, etc. (pre '71)	

Above Records must be in VG or better condition..

WRITE:
Carol Jacobsen; 2606 E. 11th street; Brooklyn, N.Y.; 11235.

AUCTION:

Animals	Best of	MGM 4324	M,G
"	Every One of Us	4553	S, VG
"	Winds of Change	4484	S, VG
"	Animal Tracks	4305	P-F
"	The Animals	4264	P-F
Elvis Presley	King Creole	RCA 1884	M,G
Free Spirits	w/ Larry Coryell	ABC 593	S,G
Bee Gees	First	Atco 223	S,G
Donovan	Catch the Wind	Hickory 123	M,G
Yardbirds	Five Live	UK EMI 1677	M
VA (Dylan, Ochs, Baez etc)	Newport Broadside 1963	Vang. 79114	N
Pete Seeger	Pete Seeger	Archive Folk 201	G
Mothers....	Uncle Meat	Bizarre 2024	G
Fabian	Hold that Tiger	Chanc. 5003	G
Fabian/F. Avalon	The Hit Makers (1 side each)	" 5009	G
Kingsmen	In Person	Wand 657	G
Tiny Tim	God Bless.....	Rep. 6292	G
The Heads	Heads Up	Lib. 7581	VG
Spoonfull	Revelation, Revolution '69	KS 8073	S,G
Peter Paul & Mary	In the Wind	WB 1507	G
VA (Koerner, Mulduar, Spolestra etc..)		EKS 7264	G

WANTED:

The Id Inner Sounds of
West Coast Pop Art Experimental Band Vol. 1
Illinois Speed Press Any record

WRITE:
Bob Morris; 1129 Sutherland; Kalamazoo, Michigan; 49001.

AUCTION:

1973 W.B. Poster Set 14 incl. Young, Tull, & Faces. Printed on high quality paper; black & white

WANTED:

Rolling Stone Book of Days 1971
Original Mixed copies of Anthem of the Sun & Aoxomoxoa.
Any 45's by the Dead & The Acid Test w/ Kesey & Dead
Any tapes, photos, posters, magazine articles on Dead
Issues of Earth magazine

WRITE:

Neil Cronin; 26 Juniper Street; Lawrence, Mass.; 01841.
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WANTED:

Scottsville Squirrel Barkers Bluegrass Faves. Grown
Kentucky Colonels any LP's World Pacific
Gosdin Brothers " " Alshire
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Dillard & Clark Lyin in the Middle A&M
Int. Sub. Band Russians are Coming
Cajun Gib & Gene Sweet Susannah (or others..)
Articles, Tapes, Films on Byrds or related groups.

WRITE:

R. Galli; Via Rezzonico 12; 20030 Barlassina; Milan, ITALY.

AUCTION:

Autosalvage	Autosalvage	RCA 3940	S,M
The Big Three	Live at the Rec. Studio	FM 311	M,M
Chocolate Watch Band	Inner Mystique	Tower 5106	S,M
Joey Dee & Starlighters	Doin the Twist	Live (SSS) Roulette 25166	
Dixie Cups	Iko Iko	Red Bird 103	M,M
Bobby Fuller Four	KRLA King of the Wheels	Mustang 900	M,M
Fantastic Baggys	Tell em I'm Surfin	Imp. 9270	M,M
Haphash & Coloured Coat	Human Host & Co.	Imp. 12377	S,Fine
Music Explosion (w/Jamie Lyons)	Little Bit o Soul Laur.	2040	S,M
Gerry & The Pacemakers	Dont let the Sun..	Laurie 2024	S,M
Plaster Caster Blues Band	Bluestime 9001		S,M
The Pretty Things	Get the Picture (Min. Bid \$15)	UK Font.	
(Second LP described as "heavy raunch r n b...")		5280	
? & The Mysterians	Action	Cameo 2006	M,M
Sountrack: Riot on Sunset Strip (Standells, Chocolate Watch Band, Mugwumps, etc)		Tower 5065	S,Fair
Ronnie Hawkins	Ronnie Hawkins (w/Levon Helm)	Roulette 25078	M,M
Shadows of Knight	Gloria	Dunwich 666	M,M
Shadows of Knight	Back Door Men	Dunwich 667	M,M
Nolan Strong & Diablos	Mind over Matter	Fortune 8015	M,M
Third World War	w/Tex Stamp & Jim Avery)	UK Fly 4	S,M
Doris Troy	Just One Look	Atl. 8088	M,M

WRITE:

Tom Leavens; 638 Seward; Detroit, Michigan; 48202.

WANTED:

T-Shirt, & other memorabilia from era of Byrds; 65-67
Beefeaters or any other Pre-Byrds album.
Posters or Pix of Byrds '64-67

FOR SALE:

Goin Back with The Byrds: a 4-hour experience into yesteryear; homemade, but good! Includes rare recordings and facts. On reel-to-reel: \$5; on cassette: \$10. Cost covers everything---this is not a ripoff! Satisfaction Guaranteed!

WRITE:

Ray Karelitz; 4674 Waikiki Place; Honolulu, Hawaii; 96821.

WANTED:

Rip Chords LP Three Window Coupe (stereo Only).
Fantastic Baggies LP (Imp. 9270) (Stereo Only).
Odd Jan & Dan records, tapes, pix, info.
Odd Sloan-Barri records; Bruce & Terry's "Girl Its Allright Now" (Col. 6393). Odd Curt Boettcher; Terry Melcher; Ellie Greenwich; Phil Spector records. Jan & Dean LP Save for a Rainy Day.
Will buy or trade.

WRITE: TRM; PO Box 253; Elmhurst-A-NY 11380.

SPECTOR-CLES

For the most part this article will not deal with Phil Spector-the man, and it will not even dwell upon Phil Spector-the artist. These areas have been dealt with elsewhere, and if you are not a Spector-collector by now, my use of superlatives will probably not make you one. What this article will attempt to do is trace Phil Spector's musical history, centering in on the lesser known work of his career, as well as various collector's oddities.

After moving to California, (he was born in Bronx), Phil Spector became friends with a loosely knit group of people that included Lou Adler, Jan Berry, Dean Torrence, Sandy Nelson, and Bruce Johnston. Bruce Johnston remembers it like this: "I met Dean Torrence in school. I already knew Jan Berry because we rode the bus to school together. Then Sandy (Nelson) and I formed a group with Phil Spector. The three of us used to drive 100 miles just to play for \$30 or \$40, and of course we had to spend most of the money on gas. Phil phoned me up one day to see if I'd play piano on a record session. But I had a date, so I turned him down. The record was "To Know Him" and it sold a million copies..."

Spector recorded the song himself in a small California studio and placed the record with Dore. It reached #1 on Billboard's Hot Hundred late in 1958, and perhaps that's one reason why Jan & Dean left Arwin and joined Dore early in 1959. With Annette Kleinbard singing lead the "group" added Marshall Leib to create a trio for live dates and television appearances. With their #1 hit to their credit, the group signed with the major label Imperial. "Oh Why" was the result, and it was a flop, reaching only #98 in the charts. Dore came back with "Wonderful Loveable You" which was so dull it probably sold all of 49 copies at the time. The flip, "Till You'll Be Mine" was a weird little instrumental featuring a three-note guitar solo throughout. The next two Imperial singles tried to cash in on the "To Know Him..." sound, but they just didn't click chart-wise. The six sides of these three Imperial singles were done in two sessions, and the album featured five of these six, as well as some basically bland standards. However there were some nice arrangements and harmonies, showing that Phil was already getting a bit adventurous. During his stay with Imperial, Phil also recorded an instrumental under the name Phil Harvey, and possibly did some other minor work (perhaps with April Stevens). But without commercial success, it was goodbye to Imperial.



Spector, as a
Teddy Bear.

Spector's best work has always come when he was working for himself. "To Know Him..." was his own brainstorm, and it was the best record of the Teddy Bears period. Under the secure wing of Imperial, his records were all weak copies of the original. So out on the street again, Phil met Lester Sill and Lee Hazelwood who decided to start up Trey records. Phil formed a group called the Spectors 3, and again tried to re-create the Teddy Bears success. This time though, he went a bit more commercial, and added a lot of the Fleetwoods' ("Come Softly to Me") then hit-sound. But copycatism wasn't the theme of the times, so the two Spectors Three singles, blessed with little artistic or commercial excitement, were ignored. It's not exactly clear who, besides Spector, was in the Spectors 3, but Annette Kleinbard was no longer in the ranks. She had been replaced by Carol Connors, so it was probably Carol singing on the Trey sides. (Annette then shortened her name from Kleinbard to Bard and recorded for Imperial, but she, too, didn't muster much attention.) Phil's stint at Trey was important for a few reasons. First, he made new business connections which were to become very important about a year later. Secondly, he saw the problems a new independent company faced, and undoubtedly absorbed valuable business acumen. Finally, he probably worked on some of the other early Trey records, though there is no concrete evidence yet as to what exactly, (if anything), he did do there.

One fact does become clear when you piece together Spector's intricate musical career. The same people keep popping up again and again over the years. Of course it's only natural that the people you know are the ones you choose to work with, but in Phil's case the connections thru the years are practically all intertwined and often impossible to untangle.

Phil's next stop was at Atlantic where he worked with the Lieber-Stoller production team. Here his work ranged from high-class errand boy all the way up to producer. With the Drifters he helped arrange and play guitar on some sessions, especially during late 1960 and early '61. These sessions produced one of the Drifters biggest hits, "Save the Last Dance for Me". Spector was unfortunately, he never got label credit for much of his production or arranging work there, so one can only guess his contributions. One thing is for sure though, he produced and co-wrote Ben E. King's big hit "Spanish Harlem", as well as working on the followups "Stand by Me", and "Here Comes the Night". (Ben E. King was formerly lead singer with the Drifters.) During this period at Atlantic he met a singer called Billy Storm who had previously recorded for Columbia, Ensign, and was currently recording for Atlantic. Spector always had a weak spot for good vocalists, (especially "if they sound like Clyde McPhatter"), so he produced Billy Storm. "Dear One" was a nice ballad combining the Teddy Bears sound with straight R n B. But on the flip, Spector went absolutely berserk and coupled Storm's falsetto vocal gyrations with strings, castanets, and backing voices. All in all a super-fine record, and obviously a hint of what was to come. Storm's followup was an earlier recorded version of Clyde McPhatter's "Honey Love", which stuck close to established traditions by featuring piano and saxophone solos. The flip, which was recorded at the "Dear One" session, was another nice ballad, but unadventurous.

During the time he was at Atlantic, he was also working for a Big Top subsidiary, Dunes. Dunes existed mainly for the benefit of two artists, Ray Peterson and Curtis Lee, both of whom Spector produced there and had big hits with. Ray Peterson, who Spector had first met at the "Tell Laura I Love Her" session, was the beneficiary of Spector's production on his smash "Corrina Corrina". None of Spector's work with Peterson is too exciting, though some have nice orchestral arrangements. Curtis Lee's work was much closer to Phil's roots, recalling the early 50's RnB sounds. "Pretty Little Angel Eyes" was the biggest and best of these records which concentrated on the vocals rather than extravagant backings. On the followup Phil threw in some weird drum segways which made the whole thing more interesting. Also on Dunes was female vocalist Carol Collins (possibly Carol Connors from the Teddy Bears??). She recorded "Dear One" for Dunes, and that's probably where Spector got turned onto the song. He took it to Billy Storm, and they released it two months later on Atlantic. But despite Phil's commercial success with Ray Peterson and Curtis Lee, he seemed restless. By 1961, not only was he working at Atlantic and Dunes, but he also began doing independent production work for various artists and labels.

The first of these releases was in February 1961 on ABC where Spector co-wrote and produced "World of Tears" for Johnny Nash. TRM guest reviewer and Spector fan Lenny Kaye describes the record as very orchestral with a vocal reminiscent of Gene Pitney crossed with the Drifters. The flip, which is also a Spector-Phillips tune, is basically the same but a bit slower with the use of tympanis more prevalent. Then it was onto George Goldner's Gold-Disc label where Phil produced the Duncans "I'm so Happy" b/w "Little Did I Know". "I'm So Happy" became a New York party favorite because the lead singer sang so fast that the trick was to figure out what he was saying. "Little Did I Know" (which was my favorite even back then) is a beautiful group-sound record in the mold of other classics like "Angel Baby" and "Little Star". Phil might have also done some additional minor work at Gold-Disc. A month later it was the Creations on Jaime. Lenny Kaye calls "The Bells" a good example of the 50's group sound. Spector touches are ringing chimes to echo the title, and the proto-typical spoken vocal break. Thru his work with Lester Sill & Lee Hazelwood at Trey, much of Spector's freelance work took place on Jaime and Era. This is because Sill & Hazelwood had strong ties to these labels, mainly thru their production of Duane Eddy for Jaime. A duo called Tony & Joe did a song called "Where Can You Be" written by Spector on Era, but no production credits are given. Most notable are the choppy rhythm and female chorus, and Mr. Kaye calls it "nothing to write home about". Also on Jaime at this time was Ray Sharpe. Ray had a record on Garex "Hey Little Girl" co-written by Spector, as well as a record on Gregmark. Spector was probably peripherally involved with these Ray Sharpe records in the early sixties. Closing out Spector's 1961 work was writing and producing two sides for Gene Pitney, "Every Breath I Take" and "Dream For Sale". Pitney later returned the favor by penning "He's a Rebel", the Crystals '62 chart-topper. Phil also produced Arlene Smith of the Chantels for Big Top, a job he probably got thru his work at Dunes, which was a subsidiary of Big Top.

After about 2½ fruitless years Lester Sill & Lee Hazelwood folded up Trey records and started up Gregmark. They recruited Phil to work on the Paris Sisters, and after a debut topped at #50, the team clicked with "I Love How You Love Me". It is almost an exact cop of "To Know Him Is To Love Him", but it worked. The reason is this---the melody. Both "To Know Him" and "I Love How You Love Me" have unforgettable melodies and hooks. The other copy-records by the Teddy Bears, Spectors 3, and Paris Sisters were all in the same mold, but merely were pale imitations---hence their lack of success. Though most of The Paris Sisters sides were similar-sounding slushy ballads, there were a couple of oddities. "All Through The Night" is a curious track, with Phil seemingly parodying the white vocal groups of the time. Most tasty is the weird off-key rhythm guitar, and strange guitar solo that runs thru the middle of the record. Perhaps this guitar belongs to Duane Eddy because (A): Duane was produced by Lester Sill & Lee Hazelwood for Jaime at this time where Spector was rumored to occasionally help out, and (B): Duane also had one single on Gregmark, issued at the same time as this Paris Sisters record!

It was during 1961-'62 that Phil came in contact with a lot of the writers that were to shape his future successes. Jeff Barry had written for Ray Peterson, Barry Mann, Gerry Goffin, and Carole King all wrote for the Paris Sisters. This whole family of writers would later compose Top 10 smashes for Spector's Phillips label. Also on Gregmark was old friend Billy Storm who Spector undoubtedly brought along from Atlantic and produced again. But Gregmark's life was to be even shorter than Trey's, and by now Phil had decided to start his own company, Phillips.

Phillies was named for Phil Spector and Lester Sills, the artistic and business heads respectively. After about six months, Spector bought out Sills and owned Phillips outright. Phillips' first release was issued in November 1961, which would indicate that at about the same time Spector was working occasionally with Lieber-Stoller at Atlantic; with Billy Storm at Atlantic & Gregmark; with the Paris Sisters on Gregmark; with Curtis Lee & Ray Peterson at Dunes; as well as doing numerous other one-shots for various outlets! This was obviously too much for one man to continue for long, so Phil concentrated his energies on his own Phillips label. The few records he worked on outside of Phillips in 1962 were not award winners. For Connie Francis he co-wrote and produced "Second-Hand Love", a tolerable wimper which gave Connie a fuller more listenable sound, as well as a Top 10 hit. On Liberty he produced male singer Bobby Sheen, which wasn't a hit, but was the more important record. The production is simple, but thoughtful, and the record is another Clyde McPhatter imitation. Just two months after this Bobby Sheen record was released on Liberty, Sheen was singing for Phillips in a group dubbed as Bob B. Soxx and the Blue Jeans, and their first record became a Top 10 nationwide smash! At the same Liberty session where he recorded Bobby Sheen, Spector recorded and produced Obrey Wilson. These sides were more like Sam Cooke than Clyde McPhatter, and Spector uses some of the "Spanish Harlem" riffs and tricks. There were at least 5 tracks recorded at these two sessions, but only the above four were released. Another interesting oddity of the era was a single by a group dubbed The Hondas on a Lee Hazelwood-owned label called Eden Records. Both sides were arranged by Jack Nitzsche by no production credits are provided. The record is similar to Drifters cuts, with "Twelve Feet High" boasting an amazing string break where the strings and tympanis interplay in weird keys. The possibility that Spector participated in this record is 50/50. Spector also placed two of his songs with RCA and they were performed by Timothy Hay & Bobby Day, though Spector had nothing to do with their recording, if the label credits are accurate.

Phillies was a closely-knit performing family. Most of the same session musicians played on all the records, and even the vocalists were limited to under half-a-dozen. The Crystals were the first breadwinners for Phillips accounting

for five of the labels' first nine releases, four of which made the top 20. The fifth, "He Hit Me" was pulled back so that "He's A Rebel" could be released. It became the first #1 record for Phillips.

Darlene Love sang lead on most of the Crystals records, and she was soon putting out records under her own name. Most of these were semi-hits, topping usually between #25-#50 nationally. Darlene also sang with Bob B. Soxx and The Blue Jeans, whose three records reached #8, #38, & #63, respectively.

Phillies can really be divided into four periods. The first period is the Crystals/Bob B. Soxx/Darlene Love era. This ran from late '61-late '63. Then the Ronettes took over from late '63-mid '65. In all the Ronettes released 8 singles on Phillips, (reaching #'s 2, 24, 39, 34, 23, 52, 75, & 100 respectively), but only one album. During 1964

three major events took place in Spector's life which undoubtedly affected his music. First he divorced his first wife Annette, ("Phil and Annette" had been scrawled into each Phillips release from #'s 107-119), and married Veronica from the Ronettes. Secondly he had a major argument with Darlene Love which caused Phil to recall her new single "He's a Quiet Guy", and replace it with a new Ronettes release. Though Spector recorded Darlene a couple of time after this, no new tracks were ever released. And finally, the Beatles Invasion occurred.



Nedra Talley; Estelle Bennett; Veronica Bennett: The Ronettes.

Bob B. Soxx and The Blue Jeans



(L-R): Bobby Sheen; Darlene Love; & Fanita James.

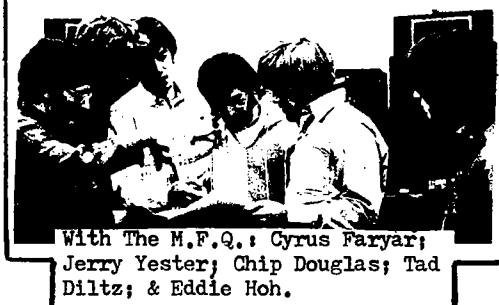
Despite the fact that the Beatles and other English Invasion groups loved the Spector Sound, the U.S. market lost interest in the girl-group wall of sound records, and wanted only limey-lacquer. Phil switched Phillips' emphasis to the Righteous Brothers whose four singles did excellently chartwise (#'s 1, 9, 47, & 5 respectively) but the duo left Phillips in a disagreement over who should get credit for their records. Then the fourth period of Phillips began. Spector secured Ike and Tina Turner and produced what many consider his greatest opus, "River Deep, Mountain High". When it failed to hit (it reached #88), Phil gave up and left. The remaining three Ike and Tina Turner records barely reached the market as the Phillips organization collapsed. Phil wasn't even interested enough to produce the final Ronettes' single "I Can Hear Music".

In 1963 Spector went to work for male vocalist Terry Day and produced one record on Columbia. "Be a Soldier" is a commercial uptempo pop song that is really not too memorable. The flip "I Love You Betty" is a reworking of the Crystals "I Love You Eddie", tolerable, but again rather plain. In late '63 and again in early '64 two records appeared which may have been Spector's work. They were both by Noreen Corcoran, who you will remember as the daughter from the TV series *Bachelor Father*. The first release, "Why Can't a Girl and Boy Just Stay in Love" b/w "Love Kitten" is the most probable Spector work. "Why Can't..." was co-written by Phil and Nino Tempo, and the production credits list Nino Tempo as the producer. But the arrangement and overall sound is unmistakably Spector's. Very prominent in the song are Spectorish castanets, and the opening is note-for-note "He's a Rebel". The flip lacks the big orchestral arrangement, but it soon becomes the favorite side. The band sounds the same as Spector's, especially the sax solo (probably Nino Tempo) which sounds like it could have come off of any Phillips record. But being that Nino Tempo was a major part of the Spector band for so many years, it is conceivable that this record was Tempo's work alone.

Phil traveled to England in early '64 as both the Ronettes and Crystals were touring there. Coincidentally, Gene Pitney was there at the same time. The Ronettes were touring with the Stones so it was only natural for the bunch of them to get together. They did, and Spector & Pitney sat in on a Stones recording session. "Little by Little" was the song that Phil co-wrote and played percussion on, while Gene Pitney played piano. In the U.S. Phil again helped out, this time on guitar when the Stones recorded "Play With Fire" in Chicago. At the same time that Phil was in Britain with the Crystals and Ronettes, Nino Tempo and April Stevens arrived. The duo were riding high in the charts with "Whispering", the followup to their smash, "Deep Purple". Tempo had been a long-time member of Spector's studio band, going all the way back to Phil's Atlantic sessions. Not only was Nino used by Phil for his saxophone and clarinet work, but on various sessions Nino also played guitar and drums. For instance, the guitar part in "Da Doo Run Run" was played by Nino. This lends credence to the theory that Phil helped out Nino on the Noreen Corcoran record.

By April of 1964, the second Noreen Corcoran record was released and it coupled a putrid early '63 release with a newly recorded Nino Tempo song, "Dreaming of You". "Dreaming" is again in the Spector mold, similar to its predecessor, "Why Can't a Boy and Girl Just Stay in Love". Castanets are prominent, but on the whole this is a much weaker track, lacking much variation. Whether Spector did work on these Noreen Corcoran records is a matter open for discussion, but Phil does take credit (the uncredited on the label) for producing Nino & Tempo's big hits "Whispering" and "Deep Purple".

While in England, the Stones repaid Gene Pitney for his session help by giving him an original song, "That Girl Belongs to Yesterday". There is a strong possibility that Phil helped produce this record for Gene too, possibly at a Stones session in England.



With The M.F.Q.: Cyrus Faryar; Jerry Yester; Chip Douglas; Tad Diltz; & Eddie Hoh.

In 1965, Phil went to work with the Modern Folk Quartet as their producer. He worked intensely with them, the work centering on a song called "This Could Be The Night". It was never released but those who have heard it termed it "amazing". Brian Wilson is a big fan of the song and vows to record it soon. The MFQ did release one single after those sessions, on Dunhill, both sides arranged and conducted by Jack Nitzsche..

Billy Storm, who we remember Phil produced for Atlantic in 1961, and Gregmark later that year, turned up on Phillips in late '62. He was one of the Alley Cats featured on Phillips 108. He later went on to record for Infinity in 1962, and Vista during 1963 & '64. Billy later surfaced to do some background vocals for Spector productions on A&M.

"Chapel of Love" was recorded by both the Crystals & Ronettes, but not released as a single. The Dixie Cups released it on Red-Bird and it went to #1. The Ronettes version was released on their album.



Produced by Phil Spector, "TNT" presents performances by Roger Miller, Petula Clark, the Byrds, the Lovin' Spoonful, Ike and Tina Turner, the Modern Folk Quartet, the Ronettes, David McCallum, Ray Charles, Donovan, Bo Diddley and—Joan Baez.

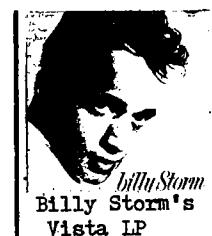
In late '65 Spector wrote a song called "Things are Changing" which was a promotional tune made expressly for public service campaigns to let minority groups know that new job opportunities were opening for them. He waived his royalty & performance monies, and the song was recorded for on-the-air-commercials by many groups. The Supremes were the foremost group to record the song which was also recorded by Jay & The Americans, Julio Angel & Lucecita, & The Blossoms.

At the same time that this commercial was getting heavy airplay, ABC-TV ran a special on Phil Spector which featured interviews, & in-session footage. The show aired in early '66 with ads in the trade papers that read: "What? My son Phil on a television special Friday, January 28th, ABC-TV, at 7:30 P.M. In color? IMPOSSIBLE! (signed) Mrs. Bertha Spector."

Phil was on television again soon on *I Dream of Jeannie*. Boyce and Hart were on, playing rock stars, and Phil had a cameo role as their manager. The show repeats every once in a while, so keep your eyes open for it.



The Ronettes & Stones get acquainted in London, February 1964.



Billy Storm's Vista LP

Things
are
changing.

The radio kit for Equal Opportunities, with the Supremes doing Spector's "Things Are Changing".

There were three offshoots of the Phillips label. The first one was the little known Annette label. Named presumably after Spector's wife, the label had three releases, each one rather a novelty. The first one was Cher singing under the name Bonnie Jo Mason, doing "Ringo, I Love You". At this time, Phillips had gotten into the habit of test-marketing a new release. That is, they released the record in one or two markets. If not, they simple dropped it and if if got some airplay, they'd release it in other markets. If not, they simple dropped it and none of them got picked up by radio stations, hence their current obscurity. Many of them never even got passed the promo label stage... (Does anyone have a regular label Annette record??). The second Annette release was under the name "Gene Toone and the Blazers" and it was actually quite good. A nice melody was combined with the patented Spector orchestra, castanets, and vocal chorus. Unfortunately, the programmers weren't ready for a male vocalist in this setting, but I'd bet that if the Ronettes had done it, it would have been a hit. The final Annette opus, under the name "Harvey Doc and the Dwellers" was another novelty record titled "Oh Baby". The vocalist (probably Spector?) just repeats "Oh Baby" over and over in a variety of voices, while the band runs thru a banal instrumental riff. There are no production credits on any of these three releases, but all three were either written or co-written by Spector, so I assume he did the production work as well. Although some of these Annette records were pressed heavily on promotional labels, especially the Bonnie Jo Mason 45, they never reached the public. Rumor has it that there are boxes of Annette records in various Spector offices in California.



The second offshoot label, "Phil Spector Records", was a bit more serious in concept. From the two releases, it seems to have been a vechicle intended solely for Veronica (Ronnie) Spector. Richard Williams in Out of His Head lists Phil Spector #1 as the Imaginations doing "Hold Me Tight". I don't know of any such release, and obviously (since he doesn't know flip side, release date etc) neither does Williams. It was probably listed in an old catalogue in error, or possibly test pressed and then withdrawn. Phil Spector #1 was a Veronica 45, an updating of the old Students song "So Young". It's a good version, but I really prefer the Students version more---it's one of the few times that Spector didn't improve upon the original. Phil Spector #2 was again Veronica doing "Why Don't They Let Us Fall in Love". This is one of the only Phillips offshoot records that was pressed fairly heavily. It's another good record, but lacks some of the drive and excitement of the Ronettes release.

The final offshoot label was Phi-Dan, which Spector formed to placate Phillips promotion man Danny Davis who complained that there was n't any promotion work for him to do. Phi-Dan's producers were for the most part exclusive of Spector, the most of the musicians were drawn from Spector's California clan. The records are

all listenable, but not outstanding. The one exception is "Home of the Brave" by Bonnie & The Treasures. "Home" is the classic waxing of the Spector sound. Vocals, lyrics, and backing, all intertwine in an amazing fashion, and many have called "Home of the Brave" one of the best records ever made. Production is credited to Jerry Ropell, but I'd bet Spector was in there, too. In an interview with Lenny Kaye last year, Ronnie Spector said she was the lead vocalist on the record. There are five records in all known to have been released on Phi-Dan, ranging from #'s 5000 to 5010, over a span of 20 months. Promotion man Danny Davis recalls only about three releases on Phi-Dan, so the rest of the numbers were probably never issued.

The TNT Show was the followup film to the TAMI Show and featured Donovan, The Byrds, Joan Baez, the Lovin' Spoonful and Ronettes, among others. Spector was the musical producer, and is shown at various intervals leading the orchestra. Jack Nitzsche is quite prominent in the film, as is the Spector band who play throughout the show. It's one of the best of the rock movies, surely more lasting than the TAMI Show, (which is ultimately more humorous than satisfying), and if you can ever get to see it, please do so! It's an invaluable chance to see Spector at work creating a lot of music that never appeared on record.





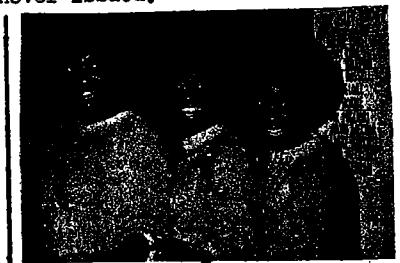
The Blossoms were led by Darlene Love, and during the mid-sixties were most evident singing on Shindig every week. They subsequently have backed just about every major solo artist on records or in live concert, but have not had much success with their own records. Because of Darlene's pre-occupation with the Blossoms & Shindig, it's possible that this led to her fight with Spector. Regardless of the cause of the disagreement, Darlene's only success came when Spector produced her.

After "River Deep..." flopped in mid '66, Phil lost interest in Phillips, and the final 5 releases (most of which were not even distributed nationally) took about 15 months to get out. For three years Spector was a virtual recluse, but returned to the music world in 1969 to do some work with The Checkmates Ltd. & Veronica on A&M. There was more hype than substance surrounding this A&M stint, but some interesting work was produced. Then it was off to Apple, where Spector's work centered on George Harrison and John Lennon. Perhaps the hardest work went into Ronnie Spector's comeback attempt, "Try Some, Buy Some", which despite its artistic merit, went nowhere.

So that's the Spector story to date. A lot of groups are now busy "reviving the Spector sound" and redoing his old hits. Most of the attempts I've heard are tasteless, commercial pap. I would suggest listening to the original first, and then you'll realize how important and far reaching Phil Spector's musical work has been.



Two Logo's for "Phil Spector" #2.



The Blossoms, on Shindig: Fanita James, Darlene Love & Jean King. (Note the list of Shindig session personnel in rear.)

TEDDY BEARS: (All produced by Phil Spector)

To know him is to love him/Dont you worry...
Wonderful Loveable You/Till you'll be mine
Oh Why/I dont need you anymore
If You Only Knew/You Said Goodbye
Don't Go Away/Seven Lonely Days
(*Label misprint; should read 1851)

Teddy Bears: Imperial 9067; SLP 12010; Oh Why; Unchained Melody; My Foolish Heart;

You Said Goodbye; True Love; Little Things Mean A Lot; I Dont Need you Anymore;

Tammy; Long Ago and Far Away; Dont Go Away; If I Give My Heart To You; Seven Lone-

ly Days.
(2/59)

Phil Harvey: Bumbershoot/Willy Boy (Spector instrumental under pseudonym).

Imperial 5583 3/59

Annette Bard: What Difference does it make/Alibi Imperial 5643 5/60

(Ex singer with Teddy Bears; No probable Spector involvement)

SPECTORS & THE RECORDS

Spectors: I Know Why/I really Do Trey 3001 11/59
My Heart Stood Still/Mr. Robin Trey 3005 5/60

(It is possible that Spector did some other work for Trey, especially in their

first year of operation. A complete Trey discography is presented for general infor-

mation and interest):

3000 Suzi Dickerson Dont Tell Him/Crazy Little Dream 11/59
3002 Tony Castle The Fool/Kiss Me Goodnight 2/60
3003 Greg Connors Caught in the Act/You Love Tears Me Up 3/60
3004 Smokey Dickerson Great Lover/Our Song 5/60
3006 Kell Osborne Bells of St. Mary/Thats allright Baby 8/60
3007 Denny Reed* Teenager Feels it Too/Hot Water 9/60
(*Originally released as MCI 1024; 6/60)
3008 Bob Wilson & The Easy Dealers She's Something Somebody oughta See/Ain't
No Freckles of my Fish 10/60
3009 Jeff Hooven The Ring pts. 1 & 2 11/60
3010 Clan Glingman Denise of Tom Dooley/Man About Town 12/60
3011 Ray Sharpe Justine/On the Streets Where You Live 12/60
3012 Barbara Dane Go Way from My Window/Im On My Way 1/61
3013 Ron Navy Great Debate pts 1 & 2 2/61
3014 Denny Reed Lonely Little Bluebird/No One Cares 3/61
3015 Donny Owens What a Dream/Stormy (Come to Town) 3/61

LP's: Trey 900; Clan Glingman; 901: Rowan & Martin; 903: Dan Blocker.

PARIS SISTERS & GREGMARK:

Gregmark 2 Paris Sisters Be My Boy/I'll Be Crying Tomorrow 2/61
Gregmark 6 Paris Sisters I Love How You Love Me/All Thru the Night 9/61
Gregmark 10 Paris Sisters He Knows I Love Him Too/Much/Lonely Girls.. 1/62
Gregmark 12 Paris Sisters Let me be the One/What Am I To Do 5/62
Gregmark 13 Paris Sisters Once A While Ago/Yes I Love You 11/62
(All the above were produced by Phil Spector. He might have also done some other
work for Gregmark; if so, it was most probably the Billy Storm record):
Gregmark 3 S.A.H Scamps Lonely Crowd/Punjab 5/61
Gregmark 5 Duane Eddy Caravan pts 1 & 2 8/61
Gregmark 8 Tony Gunner Rough Road/You Gotta Go Home 11/61
Gregmark 9 Billy Storm 3,000 Tears/Who'll Keep an Eye on Jane 12/61
Gregmark 11 Gary Crosby Thats allright Baby/Who 3/62
Gregmark 14 Ray Sharpe Linda Lu/Bus Song 2/63

DUNES: (All produced by Phil Spector):

2002 Ray Peterson Corinna Corinna/Be My Girl 11/60
2007 Curtis Lee Pretty Little Angel Eyes/Gee How I Wish You Were Here 5/61
2008 Curtis Lee Under the Moon of Love/Beverly Jean 10/61
2009 Ray Peterson I Could Have Loved You.../Why Dont You Write Me 11/61

(The rest of Dunes breaks down like this):

Ray Peterson: 2004; 6; 13; 18; 20; 24; 25; 27; 30.

Curtis Lee: 2003; 10; 15; 21; 23; 12.

Carol Collins: 2005. Ron Metcalfe: 2011. The Majestics: 2014.

Diane & The Darlettes: 2016. The Darlettes: 2026

PHILLIES

100 Crystals There's no other like my baby/Oh yeah... (TCY1/TCY2) 10/61
101 Joel Scott Here I stand/You're My Only Love (PH-JJ-1/PH-JJ-2)
102 Crystals Uptown/What a Nice way to turn 17 (TCY-3/TCY-4)
103 Ali Hassan Chopsticks/Malaguena (P-AH-1/P-AH-2)
104 Steve Douglas Yes sir Thats my Baby/Lt. Col. Bogey's Parade (PSDO 1)
105 Crystals He Hit Me/No one ever tells you (P-TGY 5/TCY 6)
106 Crystals He's a Rebel/I Love You Eddie (P-TCY 7/TCY 8)
107 Bob B. Soxx & B.J.'s Zip a Dee Doo Dah/Flip & Nitty (BBS 1/BBS 2) 10/62
108 Alley Cats Puddin' N' Tain/Feel so Good (AAL 1/AAL 2)
109 Crystals He's sure the Boy I Love/Walkin Along (TCY 9-REL/TCY 10)
109x Crystals He's sure the Boy I Love/Walkin Along (TCY 9/TCY 10)
110 Bob B. Soxx & B.J.'s Why Do Lovers.../Dr. Kaplan's Office (BBS 3x/BBS 4)
111 Darlene Love Today I Met the Boy.../Playing for Keeps (DLO 100/DLO 3-3)
111 Darlene Love Today I Met.../My Heart beat a little fast (DLO 100/DLO 2-2)

112 Crystals Da Doo Ron Ron/Git it (TCY 11B/TCY 13)
113 Bob B. Soxx & B.J.'s Not too young to get Married/Annette (BBS 5/BBS 6)
114 Darlene Love Wait till my bobby.../Take it from me (DLO 200B/BS 4)
115 Crystals Then he kissed my Brother Julius (TCY 14A/BS1)
116 Darlettes Be My Baby/Tedesco & Pitman (Ron 1/BS 2)
117 Darlene Love A Fine Fine Boy/Nino & Sonny (DLO 300A/BS 3) 10/63
118 The Ronettes Baby I Love You/Miss Joan & Mr. Sam (Ron 10/BS 7)
(Some pressings have Master Numbers on wrong sides)

119 Darlene Love Christmas Baby.../Harry & Milt meet Hal. B. (DLO 300D/BS 6)

119x Crystals Little Boy/Harry & Milt (20B/BS 8)

120 Ronettes Do I Love You/Bebe & Susu (Ron 20A/BS 20)

122 Crystals Best Part of Breakin Up/Big Red (Ron 15/BS 10)

123 Darlene Love All Grown Up/Irving (TCY 25/BS 21)

123 Darlene Love He's a Quiet Guy/Stumbled & Fell (DLO 60/DLO 10/BS 10)

(Withdrawn from Release)

123 Ronettes Walkin in the Rain/How Does it Feel (Ron 25B/R 22)

124 Righteous Bros. You've lost that.../There's a Woman (Bros. 12/Bros. 11)

125 Darlene Love Winter Wonderland/Christmas Baby.. (DLO WW/DLO XMAS)

125x Darlene Love Winter Wonderland/Christmas Baby.. (DLO WW/DLO XMAS)

126 Ronettes Born to be Together/Easier for Baby (R 30A/R 31)

127 Righteous Bros. Just Once in My Life/The Blues (4A/17)

128 Ronettes Is this what I get.../I Love You (128-3/128A)

129 Righteous Bros. Unchained Melody/Hung on You (129-C/129-5)

130 Righteous Bros. Ebb Tide/Fox Sentimental Reasons (Jan 1B/Jan 2) 10/65

131 Ike & Tina Turner River Deep.../I'll Keep You Happy (Apr. 1A/Apr. 4A)

132 Righteous Bros. White Cliffs.../She's Mine... (Jan 3/Jan AA)

133 Ronettes I Can Hear Music/When I Saw You (Feb 2/V2) 10/66

134 Ike & Tina Turner A Man in a Man/Two to Tango (April 3/April 4)

135 Ike & Tina Turner Never Need More Than This/Cashbox Blues (Apr 3-C/BS24)

136 Ike & Tina Turner A Love Like Yours/I Idolize You (4A/17)

(It's not known whether #136 reached the market; #135 was released in 4/67)

Thanx to the following folks for their help in assembling this

article: Lenny Kaye; Greg Shaw; Richard Williams; John Overall;

John Benda; Joel Bernstein; Steve Kolanjian; Toby Mamis.

LP's:

4000 The Crystals Twist Uptown
4001 The Crystals He's a Rebel
4002 Bob B. Soxx Zip-A-Dee-Do-Dah
4003 The Crystals Sing the Greatest Hits
4004 Various Artists Today's Hits
(Incl.: The Crystals; Bob B. Soxx; Darlene Love; Ronettes; & Alley Cats.)
4005 A Christmas Gift for You
4006 Ronettes Presenting the Fabulous

EP's:

Christmas EP: Sleigh Ride: Ronettes; Bells of St. Mary: Bob B. Soxx; White Christmas: Darlene Love; & Santa Claus is Coming...: Crystals. (X-EP)

ENGLISH RELEASES DIFFERENT FROM U.S.:

HL 9725 Darlene Love Today I met the Boy.../Playing For Keeps (7/63)
HLU9832 Crystals I wonder/Little Boy (11/64)
HLU10083 Ike & Tina A Love Like Yours/Hold On Baby (10/66)
HLU10155 Ike & Tina Never Need More Than This/Save the Last Dance for me (7/67)

The River Deep LP was released in England in October '66: (SHU 8298).

PHIL SPECTOR

#1 Veronica So Young/larry L. (V 1/BS 11) 4/64
#2 Veronica Why Dont the Let Us Fall in Love/Chubby Danny D. (R-1/BS 22) 7/64

PHI-DAN

5000 Florence de Vore We're Not old Enough/Kiss me Now (5000/5001) 2/65
5001 Betty Willis Act Naturally/Soul (5002/BS 25)
5005 Bonnie & The Treasures Home of the Brave/Our Song (5005/BS 26) 7/65
5009 The Ikettes What cha Gonna Do/Down Down (Phillies May 3/May 1)
510 The Sugarplums Lover's Wonderland/Sugarplum Blues (Phillies June 1/BS 8) 11/66

ANNETTE

1000 Bonnie Jo Mason Ringo I Love You/Beatle Blues (NM #1's) 1/64
1001 Gene Toone & The Blazers You're My Baby/Jose (A 3/B 8/12)
1002 Harvey Doc & The Dwellers Oh Baby/Uncle Kev (A 4/4/2)

NOTES: The numbers in parentheses are the master numbers. These numbers usually indicated a code of some sort telling who the artist was and what track on the original recording tape it was from. Spector also used the "BS" designation to keep track of his "B" Side instrumentals. These back-side #'s often help to date a record's release because most of them were assigned chronologically. Here's a chart which indicate what back-side numbers were assigned and where they came from. The missing numbers might stem from records not released:

1: Phillies 115 8: Phillies 119X 14: 21: Phillies 122
2: Phillies 116 Phi-Dan 5010 15: 22: Phil Spector 2
3: Phillies 117 9: 16: 23: Phillips 135
4: Phillies 118 10: Phillies 120 17: 24: Phillips 135
5: 11: Phil Spector 1 18: 25: Phi-Dan 5005
6: Phillips 119 12: Annette 1001 19: 26: Phi-Dan 5005
7: Phillips 118 13: 20: Phillips 121

Also, if one guesses that all code numbers follow a sequence, is The Ronettes first track cut was "Be My Baby" because its code is Ron.-1, then the Ronettes must have recorded about 31 tracks for their highest master number is 31. Yet only 12 tracks were on their album, and they had 5 non-LP singles which equals 17 tracks. Even if you add on the two Veronica tracks & the three Ronettes tracks from the Christmas EP (which were usually coded differently), you still only come up with 22 tracks accounted for, meaning that there are at least 9 unreleased Ronettes tracks.

MISCELLANEOUS PRODUCTIONS: (+ indicates produced by Phil Spector):

Billy Storm: Dear One+/When You Dance+ (5287/5288) Atc 2098 5/61
Billy Storm: Honey Love+/A Kiss from Your Lips#(4685/5209)* 2112 6/61

Ben E King: (Spector, the uncredited probably produced the following):

Spanish Harlem/First Taste of Love Atco 6185
Stand By Me/On the Horizon Atco 6194
Amor/Souvenir of Mexico Atco 6203
Here Comes the Night/Young Boy Blues Atco 6207
Yes/Ecstasy Atco 6215

Nino Tempo & April Stevens: (Spector also takes credit for producing Nino & April's 2 big Atco hits. If time, he might have also helped out on the earlier Atco flops or album cuts.)

Deep Purple/I've Been Carrying a Torch for You Atco 6273
Whispering/Twiddle Dee Atco 6281

Johnny Nash +World of Tears/Some of Your Lovin+ ABC 10181 2/61
Ducanes +I'm So Happy/Little Did I Know+ Gold-Disc 3024 8/61

The Creations +The Bells/Shang Shang+ Jaime 1197 9/61

Gene Pitney +Every Breath I Take/Dream For Sale+ Musicor 1011 8/61

Bobby Sheen +How Many Nights, How Can We Ever Be Together+ Lib. 55459 7/62

Obrey Wilson +Hey There Mountain/Say It Again+ Lib. 55483 8/62

Terry Day +Be a Soldier/I Love You Betty+ Col. 42678 2/63

Connie Francis +Second Hand Love/Gonna Get That Man MGM 13074 5/62

OTHER POSSIBILITIES:

Noiret Corcoran: Why Cant a Boy & Girl Just Stay in Love/Love Kitten VJ 555 10/63

Noiret Corcoran: Dreamin of You/Love of Mike VJ 590 4/64

EDEN Records: (Another Lee Hazelwood label which Spector might have worked for):

Eden #1 Sinners Could this be Love/Nightmare 5/62

Eden #2 Fabulous Little Joe Good Old Summertime/Lies, Trouble... 7/62

Eden #3 Ramona King Soul Mate/Oriental Garden 9/62

Eden #4 The Hondas Send it/Twelve feet High 11/62

Eden #5 Ramona King Mind Reader/What About You 2/63

Eden #6 Ramona King I wanna Dance/Ballyhoo 7/63

SONGS WRITTEN BUT NOT PRODUCED BY PHIL SPECTOR:

Tony & Joe: Where Can You Be (Spector) Era 1083 11/58

Art & Doty Todd: Dont You Worry My Little Pet (Spector) Era 1087 11/58

(Era 1058, cover version, is included here because it is the earliest known cover)

Timothy Hay: Thats What Girls are Made For (Ross-Spector) RCA 7945 6/62

Bobby Day: Another Country, Another World (Pomus-Spector) RCA 8133 8/62

Emil O' Connor: Some of Your Lovin (Spector-Phillips) Col. 42617 11/62

Ray Sharpe: Hello Little Girl (Barrett-Spector) Garex 203 8/63

The Dixie Cups: Girls Can Tell (Spector-Barry-Greenwich) Redbird 006 8/64

Rolling Stones: Little By Little (Phelge-Spector) London LP 375 1964

Candy & The Kisses: Soldier Baby (Of Mine) (Spector-Andreoli-Poncia) Cameo 355 5/65

Marianne Faithfull: Is This What I Get for Loving You (Spector-Goffin-King) Lon. 2020 2/67

Carla Thomas: Love You Like I Love My Own Life (Spector-Wine-Levine) Stax 0080 10/70

A&M: (+ indicates produced by Spector):

Checkmates Ltd. Love is All I Have to Give/Never Should Have Lied 3/69 A&M 1039

Ronettes You Came, You Saw.../Oh I Love You+ 3/69 A&M 1040

Checkmates LTD. Black Pearly/Iazy Susan 5/69 A&M 1053

Checkmates LTD. Spanish Marlene/Proud Mary+ 10/69 A&M 1127

Checkmates Ltd.: Love is All We Have to Give: (A&M SP 4183) Proud Mary; Spanish

Harlem; Black Pearl; I Keep Forgetting; Love is All I Have to Give; The Hair Suite.

Ike & Tina Turner: River Deep... Same as Phillips 4011, except omits: "You're So Fine",

and includes "I'll Never Need More Than This". A&M SP 4178. 9/69.

APPLE: Numerous well documented releases by John Lennon, George Harrison and Ronnie

Spector (Apple 1832).

AUCTION and RECORDS WANTED

AUCTION: (all Beatles except where noted)
 The American Tour with Ed Rudy #II Radio Pulsebeat News VG
 The Beatles w/ Tony Sheridan & Guests (Titans) MGM E/SE 4215 VG
 Introducing the Beatles Orig. Mono VJ 1062 VG
 Introducing the Beatles (inc. Love me do & PS I Love you instead of Please
 Please me & Ask Me why) VJ SR 1062 M
 Songs Pictures & Stories of the Fabulous Beatles VJ 1092 VG
 Beatles vs. The Four Seasons (Introducing the Beatles & Golden Hits
 of Four Seasons) 2 LP's VJ DX 30 M
 Hear the Beatles Tell All (Very Rare) VJ Pro. 202 M
 Beatles Christmas Album (Rare) Apple SBC 100 M
 My Bonnie/ The Saints MGM K 13213 Mint
 Aunt she sweet/Nobodys Child Atco 6308 "
 Sie Liebt Dich/I'll Get You Swan 4182 "
 Do You want to know a secret/Thank you Girl VJ 587 Mint Pic. Sl.
 Hard Days Night/I should have known Better Cap. 5222 " " "
 I'll cry Instead/Happy just to Dance w/you 5234 " " "
 If I fell/And I Love Her 5235 " " "
 Dont want to spoil the party/8 days a week 5371 " " "
 Ticket to Ride/Yes it Is 5407 " " "
 Nowhere Man/What Goes On 5587 " " "
 Paperback Writer/Rain 5651 " " "
 Strawberry Fields/Penny Lane 5810 " " "
 All you need/Baby You're a Rich man 5964 " " "
 Lady Madonna/The Inner Light 2138 " " "
 Ballad of John & Yoko/Old Brown Shoe Apple 2531 VG
 Long & Winding Road/For you Blue 2832 Mint " "
 All my loving/This Boy Capitol 72164 VG Canadian
 Please Mr. Postman/Roll Over Beethoven 72133 Mint Canadian
 Roll over Beethoven/Misery Capitol 6065 "
 Kansas City/Boys Capitol 6066 "
 Pete Best: Kansas City/Boys Cameo 391 " COH
 Black Dyke Mills Band: Thinumybot/Yellow Sub. Apple 1800 "
 Mary Hopkin Goodbye Sparrow 1806 " Pic. Sleeve
 Billy Preston Thats the way god planned it 1808 " " "
 Plastic Ono: Give Peace a Chance/Remember Love 1809 " " "
 J. Lennon: Instant Karma/Who has seen the Wind 1818 " " "
 J. Lennon: Mother/Why 1827 " " "
 G. Harrison: What is Life/Apple Scruff's 1828 " " COH
 J. Lennon: Power to the People/Touch Me 1830 " " "
 Ronnie Spector: Try Some/Tandoori Chicken 1832 " " "
 G. Harrison: Bangla Desh/Deep Blue 1836 " " "
 John & Yoko: Happy Xmas/The Snow is Falling 1842 " " Green Wax
 Badfinger: Baby Blue/Flying 1844 " " "
 Lon & Derek: Sweet Music/Song of Songs 1845 " " "
 Wings: Give Ireland Back to the Irish 1847 " Yellow Shamrock Sl.
 John & Yoko: Women is the Nigger.../Sisters... 1848 " Picture Sleeve
 Ringo Starr: Back off Boogaloo/Blindman 1849 " " "
 Chris Hodge: We're on our Way/Supersoul 1850 " " "
 Wings: Mary had a little Lamb/Little Women.. 1851 " " "
 Yoko Ono: Now or Never/love on Fast 1853 " " "
 G. Harrison: My Sweet Lord/Isn't it a Pity 2995 " " "
 Ringo Starr: Beaupoint of Blues/Coochy Coochy 2989 " " "
 Stones: 2,000 Light Years/Shes a Rainbow London 906 " "
 Stones: 19th nervous breakdown/Sad Day 9823 " " "
 Jimi Hendrix: No such animal pts. 1 & 2 Audio Fi 167 " "
 Donovan: Hurdy Gurdy Man/Teen Angel Epic 10345 " "
 Humble Pie: Black Coffee/Say No More A&M 1406 " " "
 Carole King: It might as well rain until September/Nobody's Perfect Dimension
 WANTS: (Will consider trades for above)
 Beatles Aint she Sweet/Nobodys Child With Pic. Sleeve Atco.
 Beatles Sweet Georgia Brown/Take out some Insurance With Pic. Sleeve Atco.
 Beatles Please Please Me/From Me To You With Pic. Sl. VJ 581
 Beatles Love Me do/PS I Love You " " Tollie 9008
 Beatles Why/Cry for a Shadow With orig. Red Sleeve MGM
 Beatles 4 By the Beatles EP With Pic. Sl. Cap. 2121
 Beat Brothers My Bonnie/When the Saints Go Marching in Decca 31382
 List of all Apple 45's issued with Pic. Sleeves (must be complete list)
 All about the Beatles Recor 2012 (w/ Louisa Harrison)
 The Beatles & Frank Ifield Jolly What VJ 1085
 (w/ cover same as "Please Please Me" 45, not red pic. of man w/ glasses)
 Live Beatlemania Concert Ed Rudy Radio Pulsebeat News Vol. 1
 Kinks Face to Face Reprise
 Yardbirds For Your Love Epic 24167
 Poster to first Rollin Stones LP on London LL 3375
 WRITE:
 Alan Ward; 65-50 162nd street; Flushing, NY; 11365.

Records WANTED

WANTED:
 Question Mark & The Mysterians 96 Tears/Got To
 Blues Magoos I can hear the grass grow
 Blues Magoos Who do you love, Let your Love Ride
 Choir Gonna Have a Good Time
 Choir When you were with me
 Shadows of Knight Willie Jean
 Shadows of Knight I am the Hunter
 Keith Relf Mr Zero
 Keith Relf Shapes in My Mind
 Yardbirds Little Games (US only)
 Jeff Beck Tally Man
 Jeff Beck Love is Blue
 Buddhas Lost Innocence
 Stillroven Have you ever seen me
 New Breed Green Eyed Woman
 Terry Knight & Pack Loving Kind
 Terry Knight You Lied
 Terry Knight St Paul
 Terry Knight Forever & a Day
 MC5 I can only give you evrything
 MC5 Shakin Street
 Allman Brothers Revival
 Allman Joys Spoonful/We were made for each other
 Paupers Magic People
 Poco Pickin up the Pieces
 Up Just like an Aborigine
 Duane & Greg Allman Melissa
 Guess Who Believe Me
 Weekend Comin home to Mrs. Jones Garden
 Yellow Brick Road Dont put all your eggs in one basket
 Road Alone
 Bonnie & The Treasures Home of the Brave
 Paul Revere & The Raiders All Night Long
 Bobby Fuller Four Let her Dance
 Hour Glass Heartbeat
 Hour Glass Divorce
 Small Faces Mad John
 Lollipop Shoppe You must be a witch
 Manfred Mann 5-4-3-2-1
 Wild Knights Beaver Patrol
 Trashmen Brand New Generation
 Carol King Oh Neil
 Nikita the K Radio Moscow
 Best of the Hideouts
 Best of Dunwich
 Big Hits of Mid America Vols. 2 & 3
 Castaways LP
 Bobby Fluever Four KRLA Wheels
 Uniques Uniquely Yours
 Fleetwoods Come softly to me/Mr. Blue
 Standells Dirty Water
 Dale Hawkins Dale Hawkins
 Bob Seger Mongrel
 Soundtrack for the film: The Producers
 Singles on Dunwich (except by Shadows of Knight)
 Singles on Hideout
 Singles on A-Square
 Promotional Material concerning WKBW Radio, Buffalo, before 1973.
 Transcription Discs of Public Service Announcements feat. Rock groups, especially Air Force Recruiting series, "Find Yourself a Star".
 Tapes concerning above mentioned groups: live; unreleased; interviews...
 Periodicals: Go, Teenset, Teen Screen, Rave, Circus-Hullabaloo (pre '68.)
 WRITE:
 Peter Kanze; 26 Palmer Avenue; North White Plains, NY; 10603. (914-948-0330).

AUCTION

AUCTION:
 The Flamin Groovies Teenage Head Kama Sutra 2031 DJ Mint
 " " Flamingo " 2021 DJ "
 Buddy Holly BH & the Crickets Coral 754045(St.) "
 Pretty Things SF Sorrow Rae Earth 506 DJ "
 ED Rudy American Tour w/The Beatles Pulsebeat #11 VG
 The Kinks You Really Got Me Reprise 6143 (Mono) Fair.
 Them Them Again Parrot 61008 " Mint
 The Beatles Introducing Vee Jay 1062 " Poor
 The Idle Race Birthday Party Liberty 7603 " Mint
 Var. Art. Christmas Gift for You Phillips 4005 Sealed
 Jimi Hendrix Exp. Are You Experienced UK Imp. Track 001(orig) Good
 Cream Fresh (Original label) UK Reaction 001 VG
 Small Faces Autumn Stone UK Immediate 101/102 VG
 Pink Floyd Best Of Dutch Columbia 04299 Exc.
 Slade Squeeze me, Pleeze Me/Kill em at the Hot Club UK Poly. New
 Ronnie Spector Try Some-Buy Some/Tandoori Chicken Apple
 Procol Harum Homburg/Good Captain Clack A&M
 The Move Tonight/My Marge UA New
 Blue Oyster Cult Hot Rails.../Screaming Diz...PIC SL Col. "
 Bonzo Dog Band Urban Spaceman/Canyons of your Mind(Diff.) Lib. "
 Yes America/Same (Stereo/Mono) DJ Atlantic "
 13th Floor Elevators Gonna Love you too/Circle be Unbroken IA "
 " " You're gonna Miss Me/Tried to Hide Int. Art. "
 David Bowie Changes/Andy Warhol DJ RCA "
 Dave Edmunds I hear you knocking/Black Bill MAM "
 WRITE:
 Jim McElwee; 455 N. Live Oak, Glendora, California; 91740.

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AUCTION

AUCTION:

Stones Got Live If You Want It EP PIC SL Import Decca 8620 M
4 by 4 EP PIC SL Cap. 5365 M
Beatles Love Me Do/PS I Love You Tollsie 3188-89 M
" Twist and Shout/Theres a Place " 9001 M
" She Loves You/I'll Get You Swan 4152 M
" What Goes On/Nowhere Man Cap. 5587 M
" All you need is love/Baby You're a Rich Man " 5694 PIC SL M
John Lennon Ballad of John & Yoko/Old Brown Shoe PS Apple 2531 M
" Mother/Why PS Apple 1827 M
David Peel Happy Xmas/Listen the Snow is Falling PS Apple 1942 M
The Buddies Ballad of NYC/F is not a dirty word DJ Apple 6498 VG
Carole King The Beatles/Pulsebeat Swan 4170 M
" Hey Bad Boy Dimension 1009 VG
" So Far Away/Smackwater Jack PS Ode 66019 M
Beach Boys Sweet Seasons/Pocket Money PS Ode 66022 M
" Surfer Girl/Little Deuce Coup Cap. 5009 M
" Surfin Safari/409 Cap. 4777 M
" I get Around/Dont worry Baby PS Cap 5174 M
" Fun Fun Fun/Why Do Fools... PS CAP 5118 M
" County Fair/10 Little Indians PS Cap 4880 M
Brain Wilson Caroline No Cap. 5610 VG
Jan & Dean Dead Mans Curve/New Girl in School PS Lib 55580 M
" Surf City/My Summer Girl PS Lib 55704 M
" Little old Lady/Mighty GTO PS Lib 55704 M
Duane Eddy Honolulu lulu/Someday PS Lib 55613 M
Ronnie Hawkins Babys Gone Surfin/Shuckin PS RCA 8214 M
" Farty Days (early The Band) Roulette 4154 VG
" Mary Lou Rou. 4177 VG
Alley Cats Puddin N Tain/Feel So Good Phillies 108 M
James Brown Evil/Calsonia Smash 1898 M
Stephen Stills Changing Partners/Relaxing Town PS DJ Atlantic 2806 VG
Danny & The Juniors Twisting USA/1,000 miles away Swan 4060 M
Shirelles Will U Love Me Tomorrow(Goffin/King) Scept. 1211 M
Jeff, Airplane Lather/Crown of Creation PS RCA 9644 M
Creedence Clearwater Travelin Man/Wholl stop the rain PS Fantasy 637 M
Marianne Faithful Tomorrows Calling/Counting PS London 20012 M
" As tears go by/Greensleeves " 9697 M
" What am I Doing Wrong/Some stay with me " 9731 M
Mary Hopkins Goodbye/Sparrow PS Apple 1806 VG
Simon & Garfunkel Baby Driver/The Boxer PS COH Col. 44785 VG
" At the zoo/59th street bridgesong: Col. 44046 M
The Herd The Game/Beauty Queen Font. 1646 M
Yes America/Total Mass... COH Atl. M
The Cheers Chikken/Black Denim trousers... Cap 6052 M
Thunderclap Newman I see it all/Something in the Air COH TRACK 2769 VG
Dr Hook Sylvias Mother/Stereo & Mono versions DJ Col. 45562 M
Terry Knight I who have nothing/numbers COH Lucky 11 VG
Byrds Rock n Roll Star/Everybody's been Burned Col 43987 VG
Hollies King Midas/Water on the brain PS Epic 10234 M
Hollies Its you/Stop Stop Stop Imp 66214 VG
Beach Boys All Summer Long Cap. 2110 Mono Mint
Beach Boys Summer Days Cap. 2354 Stereo Mint
PHILLIES: (all produced & many written by P. Spector-all new):
106 Crystals Hes a Rebel/I Love You Eddie
107 Bob B Soxx Zip a dee Doo Dah/Flip & Nitty
108 Alley Cats Puddin N Tain/Feel so Good
109 X Crystals Hes sure the Boy/Walkin Along
110 Bob B Soxx Why Do Lovers/..../Dr. Kaplans Office
111 Bob B soxx Not to young to get married/Annette
114 Darlene Love Wait till bobby gets home/Take it from me
117 " " A Fine Fine Boy/Mino & Sunny
119x Crystals Little Boy/Harry & Milt
127 Righteous Bros. Just Once in My Life/The Blues
130 " Ebb Tide/Sentimental Reasons
131 Ike & Tina Turner River Deep-Mountain High./Ill keep you happy
Dunes 1001 Curtis Lee Pretty Little angel Eyes/Gee How I wish you were here
" 2002 Ray Peterson Be My Girl/X Corrina Corrina PIC SL.
" 2008 Curtis Lee Beverly Jean/Under the Moon of Love
(above three all produced by Spector; one below not prod. by Spector)
" 2012 Curtis Lee Just another Fool(Goffin King)/Night at Daddy Gees DJ

WANTS:
Dylan Singles: Crawl out your Window; to Ramona; Mixed Up Confusion; Positively
Fourth Street.
WRITE:
M. FOX; 11 Brian Ave; Mt. Joy, PA. 17552.

AUCTION 45s LPs

AUCTION: (or trade; see my want list).
Listen You better Run/Everybody's Gonna Say (Robert Plant Vocals) WL Col. 43967
Moby Grape Indifference/Sittin by the Window PIC SL Col. 44171 Fine
Hondells My Buddy Seat(Brian Wilson)/Gonna Ride " Merc 72366 "
Kingbees Rhythm n Blues/On your way down... (W/Danny Kootch) DJ RCA 8787 "
Paul Revere & Raiders SS 396/Corvair Baby(B. Wilson) Spec. Product Col. "
Vagrants Young Blues/Cant make a Friend (Leslie West) DJ Vanguard 35038 "
Frost Stand in the Shadow/Mystery Man DJ 35089 "
Brownsville Station City Life/Bee Bop Confidential Palladium 1075 "
13th Floor Elevators Tried to Hide/Youre gonna miss me INT Art. 107 "
Nice America/Same (stereo/mono) DJ Immediate 5008 "
American Beetles Dont be unkind/Did it to me Roulette 4550 Good
Frost Sweet Lady Love/Linda Vang. 35099 Fine
31st of February Sandcastles/Pick a Gripe(w/Butch Trucks) Vang. 35066 DJ "
Electric Flag Goovin is Easy/Overlovin You PS DJ Col. 44307 "
Spirit Cadillac Cowboys/Same (stereo/mono) PS DJ Epic "
Tony & Siegrid Long Hair/Just be good (T. Visconti) RCA "
Wnde Hill Leave my Guy Alone/Dont sell my Ring (written by Leon Russel) Liberty 55771 WL Good
Ronnie Hawkins Who do you love/Bo Diddley(w/ Hawks/Band?) Roulette 4483 DJ Fine
Journeymen Kumbya/Soft winds blow..(John Phillips&Scott McKenzie) Cap. 4678 VG
Halifax 3 Halifax 3 (with Denny Doherty) Epic 26038 St. Fine
Halifax 3 Man who couldnt sing/Go down... Epic 9572 DJ Fine
Lovin Cohens Nashville Katz/Sholly Klein MGM 13700 "
Blues Magoos I can hear the grass Grow(Roy Wood)/Yellow Rose Mercury WL "

AUCTION and RECORDS WANTED

AUCTION:
Moody Blues meloncholy man/candle of life PS N
" " time is on my side F 12095 N
Humble Pie hot n nasty/you're so good for me PS N
" sad bag of Shakey Jake/Cold Lady PS N
Golden Earrings things go better (coke commercial) PS N
Conie Francis der mond war schuld daran (both sides in German) PS N
Small Faces hey Girl/almost grown PS N
" whatcha gonna do bout it PS N
Pretty Things lazy sunday/Rolling over PS N
Grapefruit thunder & lightning PS N
Sweet Get on the line/Mr. Megallagher PS VG
Judas Jump Rym for your life/beer drinking woman PS N
Judas Jump beer drinking woman/I Have the right DJ M
Small Faces Here comes the nice/talk to you PS M
Creation Midway Down/Girls are Naked PS N
Paul Ryan Natural Gas/Hellow Hellaw PS N
Barry Ryan Sanctus a, hallelujah (both sides in german) PS N
Colin Blunstone I want some more/Pay me later PS N
" Andorra/How could we dare to be wrong PS N
Zombies Imagine the Swan/Conv. of Floral Street art cover N
Move Time of the season/ILL call you mine " N
Manfred Mann Blackberry Way/Something(actually Omnibus) PS N
Wizzard Hubble bubble/in your Kingpin VG
Stories Ball park incident/Carlsberg Special
Jethro Tull Darling/Take over PS N
Gilbert o Sullivan Thick as a brick pts 1 & 2 PS N
Stones Susan Van Heusen con le mie lacrime (sung in Italian) PS N
" Look what you've done/blue turns to gray PS N
Easybeats Sympathy for the devil/Prodigal Son(4/18) PS N
Arnold Corns Coquolages/parapluies de Cherbourg (In French) PS N
M. Faithful Judge Rumpel Grassila/Expressya to your heart PS N
Amen Corner So sad about us (Fete Townsend song) N
Merseys devils grip/give him a f lower (prod. by Townsend) N
Arthur Brown baby's rich/somewhere in the street PS N
Gods Long Tall Sally/I Call your name RE-Issue PS N
Beatles michelle/Girl PS N
" Obladi/while my guitar gently weeps N
Paul My Bonnie/Aint she sweet/Cry for a Shadow RE-Issue PS N
George Eat at Home/Smile Away PS N
John & Yoko Sweet lord/desh/what is life PS N
Yoko Open your box/Power to the people N
T. Sheridan Joseyol ban zai pts 1 & 2 (sung in Japanese) PS N
Ringo veedebom slop/lets slop (1st Sheridan single) EXC
Beatles It dont come easy (red Plastic) PS N
Mary Hopkin R&R Music/Im a loser N
Lejos de mi/el juego(A side in Italian) PS G+
Sheridan & Beatles nest two are 45's is special hard cover, fine pics, re-issues: N
Skinny Minny/may babe/Sweet Georgia Brown/My Bonnie ("My Bonnie with rare English spoken intro) N
I can hear the grass grow/Night of Fear/Blackberry Way/ N
Fire Etizade anyway anywhere anyhow/substitut/Im a boy/I Cant explain N
who Scorch VG
Judas Jump World of N
Z Zombies Just a little bit of (Tony Sheridan) N
Tony Sheridan Blvd de la Madelaine (Decca 45's) N
Moody Blues Magical Mystery Tour STEREO Hor Zu N
Beatles R&B Double: Artwoods, Graham Bond, Mayall, Them; & Rod Stewart's "Schoolgirl" N
Yes (not bootleg) Amsterdam Concert Offshore Records N
Herd Paradise Lost N
Move Best of (Riverside Pic) N
Move Message from the Country N
Move Shazam & 1st LP Re-issue N
Pink Floyd Best of Tour 72 N
Stones (boot) Sampler: My Bonnie by Sheridan w/ German spoken intro; plus Dion, Fabian, etc. N
Stones (boot) Holling Again: Meet me in the bottom; stwed & Keeded; fanny mae; roll over beethoven; high heel sneakers how many time; route 66; 2021 S. Michigan (long version); etc. N
WANTED:
Kinks: You Still Want Me Who: Anyway, Anyhow, Anywhere (USA Copy)
Yardbirds: Goodnight Sweet Josephine Zombies: Live Recordings
Beatles: VJ 522; VJ 498; VJ 903; EAP 2121
Beatles: Let it Be (Dialogue) Stones: Bootleg Hot Rocks EP
WRITE:
A. de Reus; PO Box 1098; Arnhem, HOLLAND.

AUCTION: (or trade; see my want list).
Bob Seger If I were a Carpenter/Jesse James Palladium 1079 "
You Know Who Group Playboy/Roses R Red (sounds like early Beatles) FC 4113 "
Cream Anyone for Tennis/Pressed Rat & Warthog Atco "
Family Seasons/In My own Time PIC SL DJ UA "
Blackwell Outside/Almost Gifted (early "Rabbit" Bundrick) DJ Astro 1001 "
Elton John Border Song/Bad side of Moon Congress 60222 DJ "
Carl Perkins Almost Love/Shine Shine WL Dollie 508 "
Teenmakers Mo'reen(Lindsay Melcher)/Dream World Jaime 1387 DJ "
Cannery Row Oh Suzannah/Same (stereo & Mono) DJ WL WP-77936 "
(arranged, adapted & vocals by Danny Kootch) "
Zenith Presents the Sound of America incl. 2 Halifax 3 cuts not on above LP ST, Fine
John Hammond So Many Roads(w/Bloomfield, Musselwhite & Hawks) Vanguard St, Fine
Blackwell "Rabbit" Bundrick grp. Astro 9010 "
Dave Clark 5 & Ricky Astor 2 DC5 cuts. Cort. 1073 (mt. Vernon, NY) Fine
Annette Golden Surfin Hits (beachboys on 1 cut) Vista 3327 Mono, ESS
WANTED: 45's and EP's by Yardbirds, Beck & Relf with pic sleeves. Foreign & Domestic, also films, discs, pix, etc & Live & Studio tapes. Also fan club newsletters. Also 45's by Dillard & Clark; In't Submarine Band; Left Banke (Myrah/Pedestal). Will buy or trade for any of the above.
WRITE:
ED CHAPERO; 21-35 Steinway Street; Long Island City, N.Y.; USA; 11105.

AUCTION

AUCTION:	Ruby Jane/Reconsider Baby	Sun 394 G	Red Foley	Strike while the Iron is hot	Dec. 30452 N	P-Nut Gallery	Do You know what time it is	Buddah 239 M
Adams	Bang shang a lang/Truck Drivers	Cal.1006 F	Four Seasons	Tell it to the Rain/Show Girl	Phil.40412 M	Procol Harum	Whiter Shade.../Lime Street..	Dexar 7507 M
Archies	Do you know where god Lives/Bayou	RCA 6407 VG	Fredie & Dreamers	Doo the freddy/dream me when	Merc.72428 M	Billy Preston	Everything's all right (pr.GH)	Apple 1814 M
Eddy Arnold	Sittin' By Sittin' Bull/Did it Rain	" 7619 G	Free Movement	The harder I try (WL)	Col. 45512 N	" (PS)	My Sweet Lord (pr. Harrison)	Apple 1826 M
" "	Mary Claire Melvina....	" 8818 M	Gentrys	Spread it on Thick	UAR 15431 M	" (PS)	Drown in My Own Tears/Lag Cabin VJ	692 M
Gene Autry	Rudolph the Red Nosed...,(WL)	Cal.90049 F-P	Globetrotters	Crave/Geezer (Me (prod. J. Barry)Kira, 5006 P	M	Ray Charles Sngs.	Al-di-la (WL)	Com. 4049 M
Frankie Avalon	De De Dinah/Ooh la la "	Chancellor F	Groundhogs	Split 1/Split 2/Cherry Red/Year in the Life	"	"	Love me w/ all you heart (WL)	Com. 4046 M
Joan Baez	There but for fortune(ochs)/Daddy You Been On	Gunhill Road	" 331/3 EP	331/3 EP	UA 59 49 M	Jim Reeves	I won't come while hes there	RCA 9057 M
	My Mind(dylan)	Vang. 35031 M	George Hamilton	A Rose & A Baby Ruth (WL)	ABC 9765 M	Johnny Rivers	Permanent Change/Think him name	UA 50222 N
Bananna Splits	Wait til tomorrow/We're the Ban. Sp.	Decca M	Johnny Horton	Sink the Bismarck (WL/Dan Label)	Col.41568 E	"	Secret Agent Man/You Dig	Imp. 66159 N
Ray Barretto	El Watusi (w/ sleeve)	Tico 419	Don Ho	Born Free/Tiny Bubbles	Reprise 507 M	Don Robertson	Dictionary Song	RCA 8269 N
Beach Boys	Bluebirds over the Mtn./Never Learn..Cap.	2360 F-G	Eddie Hodges	Bandit of My Dreams/Hugmutes	Cad. 1410 F	Rocky Fellers	Killer Joe (RE-Ish)	Scepter-Wand 21009 N
Beau Brummels	Just a little/Theyll make you cry	Auto. 10 M	Humble Pie	Black Coffe/Say No More (DJ/PS)AM 1406 F	M	Marty Robbins	El Paso	Col. 45111 M
Harry Belafonte	The Waiting Game/Aint that Love (Ray Charles)	Sonny James	Young Love/20 ft of Muddy Water/For Rent/	Hello broken heart EP (WL)	Cap. 827 VG+	Don Robertson	The Happy Whistler (pure&Sil)	Cap. 3391 M
Tony Bennett	Taste of Honey/Its a sin...(Live)	RCA 7289 G	Tommy James & Co.	Its only Love/Ya Ya	Rou. 4710 M	Jimmie Rodgers	Secretly (WL)	Rou. 4070 F-G
Brook Benton	Going Going Gone	Col. 4073 G	Elton John	Crocidile Rock/Elderberry Wine	MCA 1024 M	"	Honeycomb	Rou. 4085 M
Peter Best	I wanna be there/Anyway (sleeve)	Mrc. 72230 N	Jay & Americans	Come a little bit closer (RE ISH) UA 1653	Rome & Paris	Because of You (COH)	Rou. 4081 N	
" "	Boys/Kansas City (DJ)	No Label N	"	Some enchanted Evening	Mitch Ryder & DW	Sock it to me.	NV 820 F-G	
Bib Bopper	Chantilly Lace/BB's Wedding	Cameo 391 M	"	Only in America	UA 626 F	Quicksilver Messenger Service	Fresh Air/Freeway..	Cap. 2920 M
Blue Ridge Rangers	Jambalaya	Merc. 33072 F1	Al Jolson	Give my regards to Broadway/I'm just wild	Scoupy Sales	The Mouse/Bahfalka	ABC 10464 F1	
" "	Hearts of Stone	Ran. 689 M	Davy Jones	About Harry. (Black & Silver Decca) 24682 F1	David Seville	Maria From Madrid (green)	ABC 55193 F1	
" "	Blue Ridge Mtn. Blues (DJ)(PS)	Fan. 700 N	Davy Jones	Rainy Jane/Welcome to my Love	"	Witch Doctor/Bird on my Head RE	5420 M	
Gary US Bonds	Dear Lady Twist (WL/Damaged Label)	Fan. 681 N	Davy Jones	This Bouquet/What are we going to do Colpix	"	Alvin Orchestra (green)	552323 M	
Brewer & Shipley	Tarkio Road (WL)	Legrand 1015	K.S. 524 N	Its too late/Feel the Earth Move	Chippunk Song RE	Wild Irish Rose	55250 M	
Charles Brown	Marry Xmas Baby	Imp. 5902 M	Carole King	9030 M	Rudolph the Red Nosed..	Lbb. 55289 M		
James Brown	I Love You Porgy	Beth. 3089 M	Kinks	Lola/Mindless Child...	The Alvin Twist	Lbb. 55424 M		
Camelots	Pochahontas	Ember 1108 N	Lemon Pipers	Jelly Jungle	Simon & Garfunkel	Cecilia/Only Living Boy..PS	Cap. 45133 F1	
Chambers Bros.	Everybody Needs Someone/Wake Up	Col. 44890 N	Jerry Lewis	Bud. 41 M	Frank Sinatra	Pocketful of Miracles	Tep. 20040 F1	
Lou Christie	How Many Tearsdrops	Col. 4490 N	"	Rock a Bye your Baby/Come Rain or Shine	"	Sly & Fam. Stone	Hot fun in the summertime/Fun	Eric 10497 F1
" "	Two Faces Have I	Rou. 4504 F	Limelighters	(WL) Black & Silver Decca	"	Hank Snow	Chasin a Rainbow	RCA 7524 M
Jimmy Clanton	Darkest Street in Town	Rou. 4481 F1	Little Richard	Fine-Mint	Bob B Soxx	Zip a Doe Daah/Flip & Nitty Phil.	107 F1	
Dee Clark	Nobody but You	Abner 1019 F	Lucille/Send me some Lovin (SL)	RCA 2393 M	Wynona	You're no secret of mine/Heavenly Cap.	3000 M	
Petula Clark	Don't Sleep in the subway (Re-ish)	WB 7113 F1	Brand new Baby	Press 6003 N	Stephen Stills	Love the One you're with/To a Flame	AtL.2778N	
Nat King Cole	Iazy Haze Crazy Days....	Cap. 4965 F	Los Indos Trabajas	RCA 8216 M	Supremes	Come see about Me (dam, Label)No. 1063 F-G		
Eddie Cochran	Summertime Blues/Teenage Heaven (RE)	Lib. 54503 N	Maria Elena	Fine Fine Boy/Big Trouble (SL)Phillies 117 M	"	My World is Empty	No. 1089 M	
Cookies	Girls Grow Up faster (Goffin&King)	Dim. 1020 F1	Robin Luke	Susie Darlin	Temptations	I Need Your Lovin/Run away Chile Gor.	7084 M	
Alice Cooper	Schools Out/Gutter Cat	WB 7596 M	Henry Mancini	Charads(vocal)	"	Dont Look Back/My Baby	Gord. 7047 M	
Cowgirls	Rain the Park & other things	MGM 13810 M	Johnny Mathins	Gina/I Love her...	H. Alpert & Tij.	Brass Lonely Bull (WL)	ABN 703 F-G	
Arthur Brown	Fire (co-prod. by Peter Townsend)HAti	2556 F1	Phil McLean	Small Sad Sam	Thunderclap Newman	Something...Wilhelmina WI/DJ Track 2656 M		
Jim Croce	Bad Bad Leroy Brown	ABF 11359 N	Michrelle Trio	Versatile 107 F	Tucky Buzzard	Cold Medallions/Fast Bluesy Woman (Prod. by		
Bing & Gary Crosby	Cornbelt Symphony	Dec. 29147 M	Monkees	That's the Way(Phil Ochs)/Violets of Dawn	Bill Wyman	Bill Wyman	UK Import	Purple 113 N
Bobby Darin	Splish Splash/Judy... (WL)	Atco 6117 F1	"	(Eric Anderson) (COH)	Tymes	Wonderful Wonderful	Part 884 F1	
James Darren	Conscience/Dream Big	Col. 630 F1	"	Merc.72518 F1	Vik Venus	Moonflight (Novelty)	Buddah 118 F1	
Joey Dee	Lets Have a Party	Roulette 4503 M	Moody Blues	Nights in White Satin/Cities	Porter Waggoner	Your Kind of People	RCA 7368 F1	
Denims	Adler Sock	Adler 1 N	Rick Nelson	Der. 85023 M	Chuck Wells	Is this the day (Red & Gold)	Col. 21360 F1	
Detergents	Leader of the Laundromat	Rou. 4590 M	Wayne Newton	Garden Party/So Long Momma	Who	Substitute/Waltz for a Pig	Atc. 6409 N	
Neil Diamond	Cracklin Rose/Lordy (Live)	Uni 55250 C	Osmonds	Decca 32980 M	Who	Cant Explain/Bald Headed Woman	Decca 31275 M	
Dixie Cups	People Say(harry)/Girls Can Tell (barry-Specter).	"	Oliver	Yo Yo	Wilburn Bros.	So in Love w/You (Black & Sil)	29887 M	
Rusty Draper	Red Bird 6 M	Red Bird 6 M	Gilbert o Sullivan	Good Morning Starshine	"	" Go Away With Me	" 30087 N	
Drifters	Outsiders	"	Alone Again	Jub. 5659 M	Danny Williams	More/Rhapsody	UA 601 N	
Edward Bear	Got a hole in my soles	Merc. 70481 N	Guy with the Long Liverpool Hair/The Out-	Man 3619 M	Johnny Williams	Slow Motion (Sleeve)	Phil. Int.3518 M	
Everly Bros.	Sat. Night at the Movies	AtL. 2260 F1	Sider	Karate 5-5 M				
" "	Last Song	Cap. 3452 F1	Partidge Family	I Think I Love You				
Eddie Fisher	Wake up little Susie (WL)(Silver Top)	Cad.1337	Peter Paul & Mary	Bell 910 M				
Focus	Bird Dog/Devotes to you "	" 1350 G	"	Blowin the Wind/Flora	WB 5368 F1			
" "	I Kissed you/What a feeling "	" 1369 G	"	Puff/Pretty Mary	WB 5348 F1			
" "	"	"	"	Day is Done/Make Believe Town	WB 7279 M			
" "	Tonight/Breezin Along...	7 Arts 719 F1	Gene Pitney	Last Chance to Turn Around	Mus. 1093 F1			
" "	Hocus Focus/Same	Sim 704 M	Gene Pitney	Donna Means Heartbreak/True Love.	" 1032 F1			

Auction Album's

AUCTION LP's

LEFT BANKE	Walk Away Renee/Pretty Ballerina
SILK	Smooth As Raw Silk
NEW WINE SINGERS (w/ Spanky McFarlane)	At The Chicago Opera House
BEAU BRUMMELS	Triangle
BILLY PRESTON	Early Hits Of 1965
HELLO PEOPLE	Fusion
ROY HARPER	Flat Baroque & Berserk
Various	Petal Pushers
(incl. track by GTO's	Traffic Jam, early Status Quo)
AMBROSE SLADE (early Slade)	Permanent Damage
BUCKWHEAT	Ballzy
IDLE RACE	Pure Buckwheat Honey
ARRIVAL	The Birthday Party
CHICKEN SHACK (w/ Christine Perfect)	I Will Survive
BOZ SCAGGS	Forty Blue Fingers Freshly Packed
SPENCER DAVIS GROUP	And Ready To Serve
HONDELLS	Boz Scaggs
LONG JOHN BALDRY	Gimme Some Lovin'
COLOURS	The Hondells
(w/ Carl Radle)	Long John's Blues
SAGITTARIUS	Colours
KNOWBODY ELSE (early Black Oak Arkansas)	The Blue Marble
BANANA MOON	The Knowbody Else
(w/ Daevild Allen,	Banana Moon
ZOMBIES	Robert Wyatt, Gary Wright, Maggie
SIR DOUGLAS QUINTET	Odyssey & Oracle
VAN DER GRAAF GENERATOR	The Best Of The Sir Douglas Quintet
13TH FLOOR ELEVATORS	The Least We Can Do Is Wave To Each Other
SAGITTARIUS	Easter Everywhere
YARDBIRDS	Present Tense
STANDELLS	Live Yardbirds
MCCOYS	The Standells In Person At P.J.s
MCCOYS	You Make Me Feel So Good
Soundtrack	Hang On Sloopy
(incl. quicksilver Messenger Service, Steve Miller Band)	Revolution
DAUGHTERS OF ALBION	Daughters Of Albion
TIMI YURO	Hurt
DAVE DUDLEY (featuring Link Wray & the Wraymen)	On The Road
HELLO PEOPLE	The Hello People

AUCTION LP's

AUCTION LP's		Auction Album		VERNON SANDEN		LEFT BANKE		The Left Banke Too		Smash 67113 S;SS;COH	
LEFT BANKE	Walk Away Renee/Pretty Ballerina			2557 Lyndale Ave. S. Minneapolis, Mn. 55405		S;VG	SILLY SURFERS	The Sounds Of The Silly Surfers	Mercury 60977 S;SS;COH		
SILK	Smooth As Raw Silk			Smash 67088	ABC 694	S;Mint;COH	HULLABALLOOS	The Hullabalooos	Roulette 25297 M;SS;COH		
NEW WINE SINGERS (w/ Spanky McFarlane)	At The Chicago Opera House			VJ 1071		S;Mint	DICK ROSMINI	A Genuine Rosmini	Imperial 12440 S;Mint;COH		
BEAU BRUMMELS	Triangle			WB 1692		S;SS;COH	(incl. Jim Gordon, Van Dyke Parks, Larry Knechtal)	Shadows Of Knight	Super K 6002 S;SS;COH		
BILLY PRESTON	Early Hits Of 1965			Exodus 304	Philips 600-276	M;SS	MILLENNIUM	Shadows Of Knight	Columbia 9663 S;SS		
HELLO PEOPLE	Fusion			Harvest 418	Philips 600-276	S;SS;COH	CUBY & BLIZZARDS	Begin....The Millennium	Philips 600-331 S;SS;COH		
ROY HARPER	Fiat Baroque & Berserk			Chess 1520		S;SS;H	13TH FLOOR ELEVATORS	King Of The World	International Artists 8 S;SS		
Various	Petal Pushers						LIVE	Live	Polydor 24-4053 S;Mint;COH		
(incl. track by Traffic Jam, early Status Quo)							TAX FREE	Tax Free	Imperial 12267 S;SS		
GTO's	Permanent Damage			Straight 1059	Fontana 67598	S;VG;COH	(incl. John Cale, prod. Lewis Merenstein of Astral Weeks)	(incl. John Cale, prod. Lewis Merenstein of Astral Weeks)	Philips 200-176 M;SS;COH		
AMBROSE SLADE (early Slade)	Ballzy						BILLY J. KRAMER	Little Children	Track 8264 S;SS		
BUCKWHEAT	Pure Buckwheat Honey			Super K 6004		S;Mint;COH	IAN & THE ZODIACS	Ian & The Zodiacs			
IDLE RACE	The Birthday Party			Liberty 7603			THUNDERCLAP NEWMAN	Hollywood Dream			
ARRIVAL	I Will Survive			London 576		S;Mint	(original cover)				
CHICKEN SHACK (w/ Christine Perfect)	Forty Blue Fingers Freshly Packed And Ready To Serve			Blue Horizon		S;Mint	LEAVES	All The Good That's Happening	Capitol 2638 S;SS;COH		
BOZ SCAGGS	Boz Scaggs			7-63203 (English)			SPENCER DAVIS GROUP	I'm A Man	UA 6589 S;SS		
SPENCER DAVIS GROUP	Gimme Some Lovin'			Atlantic 8239		S;VG	GORDON ALEXANDER	Gordon's Buster	Columbia 9693 S;SS;COH		
HONDELLS	The Honedells			UA 6578		S;SS	(tracks Prod. by Curt Boettcher)				
LONG JOHN BALDRY	Long John's Blues			Mercury 20982		M;SS;COH	GERRY & PACEMAKERS	Second Album	Laurie 2027 M;SS		
COLOURS	Colours			Ascot 16022		S;SS	SHADOWS OF KNIGHT	Back Door Men	Dunwich 667 S;SS;COH		
(w/ Carl Radle)				Dot 25854		S;SS;COH	KNICKERBOCKERS	Lies	Challenge 622 M;SS		
SAGITTARIUS	The Blue Marble						TEDDY & THE PANDAS	Basic Magnetism	Tower 5125 S;SS		
KNOWBODY ELSE (early Black Oak Arkansas)	The Knowbody Else			Together 1002		S;SS	BLOND	Blond	Fontana 67607 S;SS;H		
BANANA MOON	Banana Moon			Hip 7003		S;SS	LOU CHRISTIE	Lou Christie Strikes Again	Colpix 4001 S;SS		
(w/ Daevid Allen, Robert Wyatt, Gary Wright, Maggie Bell)	Actuel 45 (French)						RICHARD ATKINS & RICHARD MANNING	Richard Twice	Philips 600-332 S;SS;COH		
ZOMBIES	Odyssey & Oracle			Date 4013		S;SS;COH	(incl. David Blue, Louis Sheldon, Drake Levin, Larry Knechtel, Rusty Young)				
SIR DOUGLAS QUINTET	The Best Of The Sir Douglas Quintet			Tribe 47001		S;SS;COH	GEORGE MARTIN & ORCHESTRA	Off The Beatle Track	UA 6377 S; Mint		
VAN DER GRAAF GENERATOR	The Least We Can Do Is Wave To Each Other			Probe 4515		S;SS;COH	FLEETWOODS	Deep In A Dream	Dolton 2007 M;SS		
13TH FLOOR ELEVATORS	Easter Everywhere						ELLIE GREENWICH	Composes, Produces And Sings	UA 6618 S;SS		
SAGITTARIUS	Present Tense			International 5			MAGIC LANTERNS	Shame Shame	Atlantic 8217 S;SS;COH		
YARDBIRDS	Live Yardbirds			Artists 5			(w/ Mike Osborne of Black Sabbath)				
STANDELLS	The Standells In Person At P.J.s			Columbia 9644		S;SS;COH	PAT & LOLLY VEGAS	Pat & Lolly Vegas At The Haunted Mercury 21059 M;SS			
MCCOYS	You Make Me Feel So Good			Epic 30615		S;SS;COH	(Pat & Lolly Vegas of Redbone, prod. by Leon Russell & Snuff Garrett)				
Soundtrack	Hang On Sloopy			Liberty 3384		M;SS	EASYBEATS	Falling Off The Edge Of The World	UA 6667 S;SS		
(incl. Quicksilver Messenger Service, Steve Miller Band, Mother Earth)	Revolution			Bang 213		S;SS;COH	BLACKWELL	Blackwell	Astro 9010 S;SS		
DAUGHTERS OF ALCION	Daughters Of Albion			Bang 212		M;SS;COH	(w/ Rabbit Bundrick)				
DAVE DUDLEY (featuring Link Wray & the Wraymen)	Hurt			UA 5185		S;Mint	VAN DER GRAAF GENERATOR	The Aerosol Grey Machine	Mercury 61238 S;SS;COH		
HELLO PEOPLE	On The Road						EASYBEATS	Friday On My Mind	UA 6598 S;SS		
	The Hello People			Guest Star 1449		M;VG	HAPSHASH & THE COLOURED COAT	Western Flier	Imperial 12430 S;SS		
				Philips 600-265		S;SS;COH	(w/ T.S. McPhee)	Hapshash And The Coloured Coat	Imperial 12377 S;SS		
							SPATS	Greatest Hits	Fontana 67567 S;SS;COH		
								Cookin' With The Spats	ABC 502 S;SS;COH		
								VERNON SANDEN			
								2557 Lyndale Ave. S.			
								Minneapolis, Mn. 55405			

DISCOVERIES

Light Fantastic: "Jeannie"/"You Don't Care"; RCA 2331 (E). Those Sweet guys are really tricky. You think you've got all their stuff and they pop up with this weirdo. Transport yourself back to January of 1973 when the Sweet took Light Fantastic under their wing, producing and writing both sides of this single. (Light Fantastic, by the way, was formerly Carl Wayne's backing group, and also included Carl Palmer's brother...) "Jeannie" is a song the Sweet have done before but this version is quite a bit different, and also quite poor. It is a sing-along wimper with vaudevillian overtones. "You Don't Care" is an as yet unrecorded Sweet tune which is quite good. It's a folky-funk rocker with nice vocals and strong production, showing that the Sweet have some tasty ideas of their own.



The Sweet:
These
Guys
Sure
Are
Tricky!

The Garden Club: "Little Girl Lost and Found"; A&M 848. This mid-'67 release was produced by Larry Marks, and written by Tandyn Almer. Marks has been involved with a lot of A&M records, especially the first Lee Michaels LP. Tandyn Almer has been involved with a lot of commercial-art-pop groups, and most recently has written with Brian Wilson. The Garden Club was probably a studio group, and I would also guess that Lee Michaels is playing keyboards. The vocals are high and scatish, the rhythm is often changing, and the background vocals are numerous. Some nice Beach-boys touches in the chorus, and the whole thing is a good example of California Art-Rock, Boettcher-style.

Song: "Like We Were Before"/"Sugar Lady"; MGM 14157. And speaking of Curt Boettcher, how could we let a Discoveries column go by without the mention of another Boettcher effort? This time it's Song on MGM, a group that featured Mickey Rooney's son. These two sides were produced by Curt and Keith Olsen, and are quite delightful. "Like We Were Before" is the real standout sounding like Badfinger, the Nazz, and Merry-Go-Round all rolled into one. Strong melody, excellent vocals, and fine instrumentation throughout. "Sugar Lady" is a bit heavier, without any real melody to hook you, but there still are a couple of nice touches. Look for the review of the Song LP in these pages next issue!

Jerry & Deborah: "Come on In"/"Crazy Changes"; Epic 10087. Since we mentioned Keith Olsen above, it's only fair that we review this record which is a cover version of the Music Machine classic "Come On In". It's arranged by David Gates, and though it doesn't reek of the suicidal-bizarro feel of the MM version, it's quite an interesting record. Jerry & Deborah, I suppose, are made up names for a studio group, and the duo alternates singing lines. Jerry's voice is pretty plain, but Deborah comes across as a pleasantly demented female, residing vocally somewhere between Lynn Carey, Janis Joplin and Bette Midler. There's a good tight backing throughout, and "Come on In" is a nice oddity for your archives.

Howl The Good: Rare Earth 537. I was looking thru a pile of singles, and ran across a record by Howl the Good written by Gary Wright. "Hmmm", I said, a U.S. group doing a cover version of a Gary Wright song---interesting. Then I looked closer and noticed that Gary Wright produced both sides of the 45. I also realized that the song I thought was a cover version was not---it was an unrecorded Gary Wright song. I snatched it up and took it home. "Long Way From Home" was the Wright song, and it was typical, as if it had been an outtake from Extraction or Footprint. It was a rather plain ballad, lacking any distinctive vocals. "Why Do You Cry" was better; faster with tight musical interplay, and interesting chord changes. Then I noticed the 45 said "From the album Howl The Good". So I searched thru my favorite record store, and lo and behold I found the album packaged in the ugliest, least interesting cover I'd ever seen. No wonder I never looked at the back of this one before. Gary Wright produced the whole LP, and contributed two songs---one being the single "Long Way From Home".) But the album is quite poor. It consists of ordinary ballads, stale funky-soul riffs, and other miscellaneous meanderings. It is adequate, but nothing more. Still, a good Discovery for Gary Wright followers to keep their eyes open for.

Jamme: Dunhill 50072. Jamme is the duo of Keith and Don Adey. This LP was released a few years ago with the now familiar criticism of "Beatle imitation!" It's true, but that's obviously what the Adeys set out to do. The cover depicts the boys in vested suits and ties, complete with English bowlers and antique brass coat rack. The songs themselves are all pleasant, with fine accented vocals. "Poor Widow" and "Richman" are outstanding, but the biggest coup is "Strawberry Jam Man" with its' quaint circa 1967 lyrics and "A Little Help From My Friends" parody as an ending. Larry Knechtal handled the keyboards, and Jim Gordon pounded the skins, but it's the Adeys who are responsible for the Beatles/Tomorrow guitar work. Any reader possessing information on these chaps is cordially invited to share their knowledge with other TRM devotees. (J.F.)

After Tea: Ace of Clubs 1251 (E): Here's an English album by a Dutch group called After Tea released in 1968. The group consisted of Hans van Eijck, Ray Fenwick, Polle Eduard, & Martin Hage. Ray Fenwick later joined up with the Spencer Davis Group, who recorded "After Tea" as a single. The over-



all sound of After Tea is British sixties flower-power-pop, a cross between latter-day Spencer Davis Group and the Idle Race. Just about all the songs are written by Van Eijck and Fenwick, and are short and melodic. "After Tea" is strong, and the real genius shines on their Dutch hit "Not Just a Flower in You Hair". Here imaginative strings give

West Point: "Don't Know Why"/"Take What You Want"; Parrot 40052. Here's an English bubble-rocker that's very similar to latter day Grapefruit & Paintbox. What makes that comparison doubly significant is that one of the writers credited here is Swettenham. Could that be Geoff or Pete Swettenham, both from Grapefruit??? "Don't Know Why" could have been to the 1970's what the Foundations hits were to the '60's; and "Take What You Want" is a more commercially inspired TOP 40 tune with fine lead vocals, good melody, and a great hook. Just keep singing those tra-la-las.....

New Horizon: "One Bad Thing"/"Cider Rosey"; Bell 982. Ever since a few groups like the Brotherhood of Man hit here a few years ago, the U.S. has been flooded with studio bands under the direction of Greenaway-Cook; Mickie Most; Steve Rowland; and Tony Burrows. Most of them turn out to be boring syrupy ballads, with tons of strings and lackadaisical musicianship. This Tony Burrows effort is a bit better, taking a Robin Gibb composition and treating it pretty tastefully. There are strings and background vocals-a-plenty, but they don't get too out of hand. The strong point is the lead vocalist who comes across like a poppy Dave Edmunds. "Cider Rosey" is a simple, catchy song which has strong verses, but a really weak chorus. If they fixed that part up a bit, this could have been a strong "A" side.

The Groupies: "Primitive"/"I'm A Hog For You"; ATCO 6393. I once saw a picture of these guys in an old Billboard, and they looked great---sort of like a depraved version of the Pretty Things. It took me a couple of years to get this wax, but when I finally did, I wasn't disappointed. "Primitive" (a Groupies original), is a banal repetitive cave tune with pounding drums, thumping bass, and tremolo lead guitar. If the Stooges, Troggs, & Pretty Things had a super-session in 1968, this would have been the result.

Lieber-Stoller's "I'm A Hog For You" is a bit less maniacal, with more early-Stones blues riffs present. The rumor mill is grinding out stories that The Groupies recorded an album worth of material---if it's as asinine as these two tracks, I'm gonna start campaigning to have 'em all issued---'cause bizarro classic sounds like The Groupies laid down should be preserved and revered forever.

Hunger: "Colors"/"Mind Machine"; Public 1001. I don't know when this record was from or who Hunger were, but PRM's Marty Cerf is credited with the mastering. (I'll have to ask Marty 'bout this one...) "Colors" is vaguely similar to the Music Machine with a bit more psychedelia thrown in. Nice buildup and drumming, and the ending is good too. "Mind Machine" sounds like an acid-inspired 1967 frivolity: "Climb aboard my black mind machine/ It will take you places you have never seen/ You will feel as tho you've been there before/ Your mind will open like a swinging door/ In My black mind machine...." 'Nuff said!

Starship: "Johnny B. Goode"/"It's Amazing To Me"; Lion 132. This Michael Lloyd produced record was released last year and is interesting on a number of counts. "Johnny B Goode", which was recorded in 1971, sounds uncannily like the Osmonds gone heavy, and it's a bit better than the usual Chuck Berry revival track. "It's Amazing To Me" was recorded in 1972 and was written by Mickey Dolenz. I can't be sure who's singing, but it sounds a bit like The Mick (Dolenz, that is). It's a nice ballad with good vocals, but just a bit too syrupy and drawn out. Good for your Monkees offshoot collection.

DISCOVERIES UPDATE: Back in TRM #1, we reviewed a Felix Papalardi produced record by a group called Bartholemew Plus Three. Further research has uncovered the fact that Bartholemew Plus three consisted of: Bartholemew (natch, the leader), George Gordon, Gary James, and Corky Laing. They were based in Montreal, and had a local hit with "On a Wintry Night".

the whole thing a Move flair, and the Keith West kids chorus ties the whole thing together. "In The Land of the Bubble Gum Tree" is light pop extroadanaire with Tomorrow vocals. These guys really threw in bits of everything. "Long Ago" has dominant Procol Harum organ, and "It's Too Late" even has some additional Kinks-influences. "Play That Record" is side two's masterpiece boasting fine lead vocals and arrangement. All in all, a fine example of British pop, 1967/68.

Early Chicago Volume 1: Happy Tiger Records 1017. From the producers who brought you the Shadows of Knight and Gloria, comes this classic album of Midwestern bar and punk music. You know that whoever put this package together had a sincere interest by the cover information which provides the activist with the song titles, group personnel, recording date, studio, and session men as well---WOW! Where else could you find out that Chicago (Then known as CTA) once backed up the Mauds, or that Steve Miller recorded with George Edwards and Friends? The Rovin Kind, one of the better known bar groups went on to change their name to the Illinois Speed Press, and Paul Cotton went on from there. Musically, all but a few songs are cover versions such as "You're Gonna Lose That Girl" by the Cryan Shames; "What Now My Love" by the American Breed; and "Ain't Too Proud to Beg" by the Little Boy Blues....the opening of which is strictly Senior Prom soul material. The outstanding original is "Last Time Around" by the Del-Vetts, a powerful Shadows of Knight steal. The Shadows are represented with an outtake version of "I Got My Mojo Workin". The Flock perform an original "Magical Wings" that is light years better than their later stuff---thankfully devoid of electric violins. Dunwich is without doubt the premier label for Chicago area punk bands, and this may be the closest thing to a Best of Dunwich album that exists. (Peter Kanze)

The Rockbusters: Epic XSB 139673. This album was issued by Epic as a "special programming aid". Columbia & Epic have always been big on issuing Sampler albums, but their usual routine is to present their well known artists like J. Joplin, Johnny Winter, Santana et al. This sampler concentrated on lesser known artists, and is much more satisfying. The album is 47 minutes long and contains tracks from 14 different groups. All of the tracks are taken from Epic albums, but each group is represented by a nice picture. This is really the strong point of the sampler, because where else could you get pictures of groups like Kak; Kaleidoscope; and the legendary Gentle Soul? The Britons are represented by Fleetwood Mac ("Black Magic Woman"), Terry Reid ("Bang Bang"), Chicken Shack ("I Wanna See My Baby"), and The Jeff Beck Group ("Shapes of Things"). The Beck picture is especially interesting featuring Rod Stewart & Ron Wood. (This is the first in a series of articles dealing with promotional releases.)



TRM #2 featured a discovery story on the Girls doing "Chico's Girl". We were deluged with letters which said: "If they sound like a cross between the Ronettes and Shangri-Las, let's see what they looked like..." So here they are, the California based quartet whose repertoire was based on Stones, Beatles, and original songs. They are all sisters, namely: Diane, Sylvia, Rosemary, and Margaret Sandoval. Current rumor is that the Sandoval Sisters (covered with glitter and 11-inch platforms) will debut their new act at Rodney's English Disco billed as the Female Dolls!

classified

FOR SALE: Back issues of Hit Parader, Creem, Village Voice, Fusion, Circus, Words & Music, Rock Scene. Write for listing: D.R. Wyder; 14 Madison Ave; Apt 3; Paterson, NJ 07524.

WANTED: Zappa single: "Big Leg Moma". Contact: D. Smith; 31 Elmwood Terrace; Edison, NJ; 08817.

WANTED: Tapes or rare records of Butterfield, Bloomfield, Gravenites, or Van Van Morrison. Will pay cash or trade for same. Also Blues & Jazz live tapes. Write: Oyster Bay Recording; Rt. 14; Box 515; Olympia, Washington; 98502.

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FREE-LANCE: too lazy to send stuff all around, would like to write for fanzines, etc. (reviews, neato things...) Another Meltzer turned Bill Buckley? Contact Jim Bunnell; 845 N. 3rd E.; Price, Utah; 84501. Don't laugh Virginia, there is a Price.

RARE live concert tapes. Free catalogue. Mike Tannehill; 2932 Softwind Trail; Fort Worth, Texas; 76116.

FOOT FETISH: Will pay good prices for Blackfoot Sue records in good condition. Dave Newberger; 1455 Sandburg Terrace; Chicago, Illinois; 60610.

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WANTED: Move EP; Keith West singles; Van Dyke Parks related singles; "Angel Fingers", and related Move stuff. Have \$ or early 60's singles, sleeves for trade. Correspond! Bill Melton; 2701 Sheridan; N. Mpls. Minn.; 55411.

INCREDIBLE amount of rock 45's, LP's, promo material, magazines. Hundreds of artists, known & unknown. No request is too absurd. Many rarities on Beatles, Bowie, Elvis, many others. Send list of your favorites-I will reply with details of what I have for you. Bri-Ann Kinchy; 6609 Biddulph Road; Cleveland, Ohio; 44144; USA.

WANTED: Rolling Stones tapes and Bootleg records. I have TV tapes of Stones, Beatles, & British & American groups during the 1960's. Will buy or trade. Please send lists. Frank S. Eslinger; 3425 Kingsbridge Avenue; New York, N.Y. 10463.

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WANTED: All Barry McGuire albums. Alone or as member of group. (excluding 3 on Dunhill; 1 on Ode). Tom Euell; 703 S. Washington; Bloomington, Indiana; 47401.

WANTED: Any type of Beatle memorabilia: (Stories, photos; magazines; clippings etc.) Also wish correspondence with Beatle-maniacs. Michelle Gualeni; Box 1387; San Pedro, Calif.; 90731.

WANTED: Any pictures, articles, record reviews, promo material on 1968-72 Blue Cheer. Also would like ad from unknown Rolling Stone issue (circa 1969-70) for album "Blue Cheer" which says: "To whom it may concern. Blue Cheer's new album is now available. Now there are four. Hear their new sound." Would like original or will buy the issue. Would like photostats of any articles etc from Rolling Stone 1,3,5,6,11,13,16,18,19,20 on Blue Cheer. Will trade Beatles 1968 or 1969 Xmas record for Rolling Stone #8. Would like photostat of "Hot 100" or "Top LP's" from Billboard listing 1968 albums "Vincebus Eruptum" and "OutsideInside", and singles "Summertime Blues" and "Just a Little Bit". Would like to know serial number of album "Kak" by Kak on Epic records, or would like 2 copies of this album. Also any single by Blue Cheer, excluding "Summertime Blues", "Fortunes", or "Sun Cycle". Will buy material or trade. Write: Babaji; 304 Reed Avenue; Manitowoc, Wisconsin; 54220.

WANTED: Any information, reviews, etc on Millennium, Sagittarius, Mike Fennelly. Erik Lindgren; 304 Miller Hall; Tufts-Medford, Mass.; 02155.

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preserving the STATUS QUO

In describing the Easybeats' place in the musical scheme of things last issue, author Joseph Fleury wrote: "They were possibly too late to make it sailing in at the tail end of the British Pop Era..." The Easybeats commercial skein ran from late '66-late '68 and if they were too late for the British Pop Era, imagine the problem the Status Quo faced when their first taste of commercial success blossomed around February of 1968! That's right, after 1967 had been the year of Cream, Hendrix et al, who would have dared to predict that a "pop group" like Status Quo would top the world's charts with their first release, "Pictures of Matchstick Men". But top the charts they did and from then on their career was as stormy as any, being the perfect example of the Dr. Jekyll and Mr. Hyde fickleness of the music business. Lead guitarist Mike Rossi grimaces when I refer to the '68 Quo as a pop group, and bassist Alan Lancaster then reveals that Mike (or Francis as he is often called) can't stand that phrase, "pop group". It's not a negative term, I offer, it's just short for popular, and Mike seems a bit more at ease. And then Alan sums it all up: "Well, we were a pop group Francis, weren't we?...."

The story of Status Quo could simply begin with their first release but it's not as easy as that, for their lineage goes back to mid '66 when they began their professional career as the Spectres.

The founding members of the group were Francis and Alan, then John (Coghlan, the drummer) joined almost immediately, and the unit was finalized with the addition of Roy Lynes on organ. ("You remember we had an organ with us then", chuckles Francis.) Their first record was a cover version of the Shirley Bassey hit, "I (Who Have Nothing)". It got good reviews, but went nowhere. Alan values that record highly: "The best thing we did with the Spectres was "I (Who Have Nothing)". It really had an original arrangement and was very good---it was the first one and the best one..."

The Spectres

Hurdy Gurdy Man
7N 36352

The second Spectres release saw the group performing an original tune, "Hurdy Gurdy Man" (no relation to the later Donovan hit...). Here what

later became known as the Status Quo sound was already quite dominant, repeating organ lines joined with driving harmony vocals. It was novel enough, but really just a bit too plain and 'gummy. "Laticia", the "B" side, was probably closer to the bands intentions, with its tighter chord changes and heavier musical track. These early records showed a distinct American flavor, combining some British beat choruses with U.S. punk-like verses. The whole concept came together on the Spectres final release, the legendary "(We Ain't Got) Nothin' Yet".

The group tackled the song with an energetic flash on punk and r'n'b, providing a loud, filling backing and fine vocals. The flip, "I Want It" was also quite distinctive, deleting some musical heaviness, while adding some interesting vocal gymnastics.

With these three singles behind them, things still weren't progressing too well for the Spectres. In short, they were in a rut. "We didn't do that Hamburg-German scene", Alan offers, "but we did tour France as the Spectres. We played mostly small clubs..." Around this time, possibly because their records did have an American feel to them, they began to act as backing group for visiting solo artists. One of the most fruitful and lasting relationships came with Madelaine Bell. Francis remembers those days quite clearly: "Yes, we backed Madelaine

for a while, but we never recorded with her. It was really a lot of fun 'cause she was good to us..." The Spectres relationship with Madelaine was different than most because she didn't have a string of hits to perform, thereby leaving the program open for new material. "For the first rehearsal she came in and didn't really have any numbers of her own she wanted us to do, so we just ran thru some of the numbers in our act." Francis continues: "The whole thing was really a mixture of her material and our own stuff---that is on live gigs---we did duos together and backing vocals---"It Takes Two" and things like that..." Alan chimes in: "Remember the Dixie Cups? We backed them as well. It was all good experience." By now second guitarist Rick Parfitt had joined, and the sound became fuller and more organized. "The Spectres had a style and sound about them, that's for sure" say Alan, "but nothing was really happening..."

With characteristic managerial genius, their name was changed to the Traffic Jam. ("There was no special reason at the time", states Alan, "we just felt like having a name change---you know, we all got a buzz out of it...") Weren't there hassles with the "other Traffic", I queried. "Oh sure" continues Alan, I think we wanted, or at least our manager wanted, the name hassles with Traffic 'cause it was always good for some copy." Mid-'67 saw the release of the lone Traffic Jam single, the title of which "Almost but Not Quite There" stated the

THE TRAFFIC JAM

Almost But Not Quite There
7N 35388

groups situation quite succinctly. The track was a fine British Pop Record, in fact almost the same as Status Quo's "Ice in the Sun" which was to reach #8 about a year later. But the Traffic Jam 45 never got played much in Britain, for the BBC banned the record as "too suggestive". But the group was definitely moving forward. They were getting some copy as the "other Traffic", their records were improving, and the banning of "Almost" gained them some notoriety as well as a bit more legitimization as a current "in" group. Still, Stevie Winwood's Traffic had established themselves as the Traffic, so like the Byrds-Birds controversy of 1965, a name change was called for.

Alan laughs: "We were going to be called the Queers, and then the Mohammad Ali's..." ("You've got to remember that this was some time ago" say Francis defensively..) Now fate, rather than planning, took a hand in their career: "We were going to be called Quo Vadis, then somehow it got changed to Status Quo. None of us really know why or who did it, but we became Status Quo..." When the name Status Quo

THE STATUS QUO

Black Veils Of Melancholy

7N 17497



Status Quo
circa '68:
Roy Lynes;
John Coghlan;
Rick Parfitt;
Alan Lancaster;
Mike Rossi.

comes up, invariably people think of "Pictures of Matchstick Men", which was their claim to fame for nearly half a decade. Like the Small Faces' "Itchycoo Park", or the Easybeats' "Friday on My Mind", "Pictures" hurtled Status Quo to international prominence, only to see them forgotten a few months later. But "Matchstick" is not a forgettable record. The main melody is carried by an amazing guitar riff that alternates between wah-wah and phasing, ("It sounds like a fucking mosquito!", exclaims Francis), and

the vocals are pure commercial pop-kaftan-mod-psychadelic classics: "When I look up to the sky I see your eyes, a funny kind of yellow/ I rush home to bed, 'suss out my head, I see your face underneath my pillow/ I awake next morning, tossed, still yawning/ See your face come leaping thru my window/...." It really was a fluke hit, what with the rest of the U.S. Charts filled with soul, (Otis Redding, Delfonics, Temptations & Miracles), overly-commercial pap, (Four Seasons, 1910 Fruitgum Company, First Edition, and Classics Four), and the name stars (Beatles, Monkees, Simon & Garfunkel). (Coincidentally, Madelaine Bell scored a big U.S. hit with "I'm Gonna Make You Love Me" at just about the same time...) In Britain, "Matchstick Men" was kept out of the #1 spot by the likes of Manfred Mann ("Mighty Quinn"), Dave Dee, Dozy, Beaky, Mick, & Tich ("Legend of Xanadu"), and the ever successful Move ("Fire Brigade").

"Matchstick Men was really supposed to be the "B" side" explains Alan. "Right until the time we were actually doing the session "Gentleman Joe's Sidewalk Cafe" was supposed to be the "A" side." (I'm sure it was more satisfying for the group to have their first hit come from their own pen, instead of Kenny Young's "Gentleman Joe's...") "There was a lot of stuff put into that track ("Matchstick")---we didn't even realize it at the time---it was only when we were doing it that we became aware it was going to be the "A" side. They kept asking us to do one thing after another. It turned out pretty well, tho...."

As with other groups of the era, the money aspect of the hit was not altogether fairly divided. "We were on 1% in England and 3/4% in the U.S. for that record" states Francis. ("And that was for wholesale prices as well" adds Alan.) "We saw some money, but not really as much as we should have. To us at the time tho, the money (about 3,000 pounds or so) seemed like an enormous amount. We really didn't know what was happening, but we were satisfied..."



Rossi's followup, "Black Veils of Melancholy" was blasted by the press for its similarity to "Matchstick". The BBC refused to pick it up for the same reason, so naturally it flopped. "We really got slagged off for that second single 'cause everybodys said it sounded too much like "Matchstick"....you know all the stuff a-

bout "one hit wonders" and "that's the end of the Status Quo". On reflection, "Black Veils of Melancholy" does sound like "Matchstick Men", but no more than any two successive Monkees, Four Tops, Ohio Express, or Bee Gees hits of the era.

Along the way organist Roy Lynes left under quite unusual circumstances which Francis recalls: "On the way to a gig, he got off the train, and said he wasn't going to the gig. We figured he'd show up there, or at the next one, but he never did. He just got off the train and we never saw him again. Really, that was it..." Despite their last flop, the group bounced back with "Ice in The Sun" which reached #8 in the British charts. The interesting thing about the early Status Quo was that all the members of the group contributed songs. Usually pop groups like the Easybeats, Tremeloes, or Grapefruit, have a set writer or writing team. But the Quo picked up on some good outside writers, and also contributed strong tunes of their own. The result was a good, tho just a bit too 'samey'-sounding debut album.

But it was probably the lack of control over their music and lives which made the biggest impression on the group. "We had a hit and people started grooming us with free shirts---the star image, you know. It really wasn't us---we can't say we didn't get into it---we did---it's only when you come down again that you realize you were

doing the wrong thing." Alan: "We had quite a lot of say regarding which single was to be released, but not the real final say---if it wasn't a hit, it was somebody else's fault, but now we take that responsibility ourselves." When their fourth single "Make Me Stay a Little Bit Longer" was issued and flopped, the group started to rebel: "In the beginning, I think we thought we were happy with what we were doing. We had a stage act---not really a stage act---it was just that we were basically told what to do. We accepted that 'cause we thought if somebody tells us what to do, they must be right---so we did it. Then we became aware that we'd rather do our own stuff."



Spare Parts signalled a change in direction for the group. "The whole business machine told us that we had to do a really commercial record, or else it would be all over for us. We cut a whole album which was nice, simple, easy and melodic. Good choruses and the like..." But with the album in the can, and unbeknownst to the group, their producers added material to the tracks: "When the single "Are you Growing Tired...." came out, they had stuck strings on top of our finished track. It was a nice song to begin with, but they ruined it. They then decided to have Richard sing more, and they gave him a Bee Gees song to do. We just didn't have any direction at all..."

Francis picks up the story: "So we just went against everybody. This was really a bad patch for the band, about '69, we just started doing what we wanted, mostly our own stuff." Alan adds: "We regretted it then, but we don't now, cause we got a lot of experience. We were very young and green---very plastic." The first effort of the independent Status Quo was a revival of the Everly Brothers song "Price of Love". It was described by one English reviewer who wrote: "Status Quo have a raucous r 'n b effect here with reverberating guitars, wailing harmonicas, and pulverizing beat...the effect is quite shattering...tho probably a bit too strident and supercharged." "Price of Love" flopped, possibly due to the fact that the group and their managers were not exactly working hand-in-hand. So the group started on the bottom again, developing a whole new following. They played just about every club in England, straight thru for about two years. It wasn't easy" "Most club owners didn't know what we were doing, so we had to go in as a support group. We went in with anybody, just to let people know what we were doing."



Their Dark Period: Coghlan; Rossi; Lynes; Parfitt; & Lancaster.

With the release of "Down the Dustpipe" their new manager took over, and the group got a renewed buzz. Pye provided "no promotion at all" declares Alan, but after the amazing period of 3 months, "Dustpipe" entered the

Top 30, and didn't stop until it reached #5 a month later. It was a real triumph of the public's support of the record, for there wasn't and hype or money pushing the group, or "buying a hit"... November of that year (1970) saw the followup, "In My Chair" released. It was a combination of down-home boogie blues, and savage rhythm chording. Its' success was not as strong as the preceding "Dustpipe", but at least it kept the group's music on the air a bit. By this time, the Quo were fed up with their English record company, Pye. For one thing the band felt they received little, if any, promotion so they decided not to release any more singles, but to continue working on the road themselves. Pye relegated the Quo's product to minor U.S. outlets like Janus, Music' which did little. From then on it was a standoff. Pye relegated the Quo's product to minor U.S. outlets like Janus, and U.S. Pye. "There was a lot of bullshit at Pye, so we wanted to get out of our contract with them. They didn't really want us and we didn't really want them. So we walked out and didn't release a single for two years. Like one day we got the Dog of Two Heads LP back in England. They said it's not right for the U.S. market---we just didn't accept that. Pye decided who released us here, we didn't have a say...we didn't really know what was happening over here. At that time England was enough---we didn't worry about foreign markets..."

So after two years of not making records Pye gave them their release, and "Paper Plane" was issued on Vertigo. It showed that the bands' recording layoff had helped, not hindered, their sound. They were fresh and tight with a renewed vitality that was unmistakable. Their club-playing had paid off as their record shot immediately towards the Top 10. "After "Chair", we didn't release a single for two years, that's when we had our bad time, as far as success was going. But it was a good time for us because we got ourselves together. I think we must've worked harder than we ever did before, 'cause no one really wanted us. We took gigs anywhere--ports, pubs, etc. We were playing six nights a week really. We could have gone out on the road for a lot more money doing the same thing we were doing before, but we didn't want to do that. We were getting respect and for us it was amazing to get respect. We used to go onstage for 45 minutes to a crowd that had some kids upfront yelling their bullocks off---just screaming their asses off. The rest of the crowd were having a drink, ignoring the band. We used to do that every night, and get yelled and screamed at. But now people were really listening and saying "far out man, far out"...we really valued that respect."

With their new Vertigo single peaking, Pye issued an old track, "Mean Girl", and then started to flood the market with singles and albums like The Best of Status Quo & Golden Hour of the Status Quo. Most groups would despise their old company for cashing in like that, but the Quo take a more optimistic view: "We didn't like the idea at first, now we don't know. It's the old stuff, and really we should be proud, 'cause nobody's really done much better. It's bad for our other records to have four albums out at once, but we reckon it's not really doing too much harm. But if it continues much longer, I'm sure we'll get mad."

In April of this year the group made their first U.S. tour, and started like they did at home, by working hard. They played third on the bill mostly, doing a lot of cities and clubs, just trying to get their name & sound known. "We don't have any special plan for America", says Francis, "we see it the same way as England--build up some respect and make our own ground. We're not suited to be a million-dollar hype..."

After returning home in May, they found themselves as top-of-the-bill stars. Drummer John Coghlan, who is the quietest member of the group, doesn't want to be a star---he just wants to play. But the group fills in the void left by the exit of groups like Free & Black Sabbath, with their own brand of intense heaviness and stardom seems inevitable. In Britain, their success is approaching a mania. The re-issues are selling heavily, and their latest single, "Caroline" went immediately into the Top 5. Most indicative of all, their album Hello leapt over Sladest & Goats Head Soup into the #1 spot! An amazing accomplishment for a group who bucks the current glamtrend, preferring to rely upon musical rapport with their fans. Now their legions of admirers have taken to copying the Quo's stage uniform of waistcoats, denims, and platforms. I doubt if anyone would have picked the Status Quo to be around today, almost ten years after their formation, but they have never listened to the skeptics. They are alive and well, and please don't call them a pop group!

SPECTRES:
I (Who Have nothing)/Neighbour, Neighbour
Hurdy Gurdy Man/Laticia
(We Aint Got) Nothin Yet/I Want it

Pic. 7n 35339 9/66
Pic. 7n 35352 11/66
Pic. 7n 35368 2/67

TRAFFIC JAM
Almost But Not Quite There/Wait Just a minute

Pic. 7n 35386 6/67

STATUS QUO
Pictures on Matchstick Men/Gentleman Joe's... CC 7001 Pye 7n 17449 1/68
Black Veils of Melancholy/To Be Free CC 7006 17497 4/68
Ice in the Sun/When My Mind is not Live CC 7006 17581 8/68
Make Me Stay a Little Bit Longer/Auntie Nellie CC 7010 17665 2/69
Technicolor Dreams/Spicks & Specks CC 7010 17728 11/68
Are You Growing Tired.../So Ends another Life 17825 5/69
Price of Love/Little Miss Nothing Janus 127 17907 3/70
Down the Dustpipe/Face without a Soul Janus 141 17998 11/70
In My Chair/Gerdundula Pye 65,000 45007 6/71
Tune to the Music/Good Thinking Vertigo 6059071 12/72
Paper Plane/Softer Ride Pye 65,017 Pye 45229 3/73
Mean Girl/Everything A&M 1425 3/73
Don't Waste My Time/All the Reasons A&M 1445 5/73
Paper Plane/All the Reasons Pye 45253 7/73
Gerundula/Lucky Lady Vertigo 6059085 9/73
Caroline/Joanne

Picturesque Matchstickable Messages: (E: PYE NSPL 18220); Black Veils of Melancholy; When My Mind is Not Live; Ice in The Sun; Elizabeth Dreams; Gentleman Joe's Sidewalk Cafe; Paradise Flat; Technicolor Dreams; Spicks & Specks; Sheila; Sunny Cellophane Skies; Green Tambourine; Pictures of Matchstick Men. (8/68)

Messages From: (A: Cadet Concept S 315): Same as above, except omits: Sheila & Green Tambourine. (8/68)

Status Quo-Tations: (E: Marble Arch 1193): Same as first album except omits: Elizabeth Dreams; Paradise Flat & Sunny Cellophane Skies, and includes: Make Me Stay a Little Bit Longer; To Be Free; & Are You Growing Tired of My Love. (12/69)

Spare Parts: (E: NSPL 18301): Face without a Soul; You're just what I was looking for today; Are You Growing Tired of My Love; Antique Angelique; So ends Another Life; Poor Old Man; Mr. Mind Detector; Clown; Velvet Curtains; Little Miss No-

(10/69)

thing; When I Awake; Nothing at All.

Ma Kelley's Greasy Spoon: (E: NSPL 18344): Spinning Wheel Blues; Daughter; Everything; Shy Fly; Spring, Summer & Wednesday; Juniors Wailing; Lakky Lady; Need Your Love; Lazy Poker Blues; Is it Really Me/Gotta Go Home. (10/70)

(10/70)

Ma Kelley's Greasy Spoon: (A: Janus S-3018): Same as above except omits: Is it Really Me/Gotta Go Home, and adds: In My Chair. (5/71)

Dog of Two Head: (E: NSPL 18371): & (A: Pye S-3301): Umleitung; Nanana; Something Going on In My Head; Mean Girl; Nana-

(12/71) & (10/72)

na; Gerundula; Railroad; Someone's Learning; Nanana.

(4/73)

Piledriver: (A&M 4381-A-): Dont Waste My Time; O Baby; A Year; Unspoken Words; Big Fat Mama; Paper Plane; All the Reasons;

Roadhouse Blues.

Golden Hour: (Golden Hour 556-E-): Pictures of Matchstick Men; Price of Love; Mr. Mind Detector; Paradise Flat; You're just

what I was Looking For Today; When My Mind is Not Live; The Clown; Elizabeth Dreams; When I Awake; Are You Growing Tired

of My Love; Ice in The Sun; So Ends another Life; Spicks & Specks; Velvet Curtains; Poor Old Man; Sunny Cellophane Skies; Gentleman Joe's Sidewalk Cafe; Face Without a Soul; Sheila; Green Tambourine; & Black Veils Of Melancholy. (11/73).



Au Courant: (TOP): Coghlan & Parfitt. (Bottom): Lancaster & Rossi

AUCTION & Set Sale

The following records are available by fixed price & Auction Thru TRM. All records are new except where indicated. Minimum order from the TRM set sale pages is \$7. Please include 50¢ per order for postage and packing.

Cameo 377 Ivy League Tossin & Turnin/Graduation Day 75¢
 Soul 35037 The Messengers Window Shopping/Calif. Soul 60¢
 Deran 85044 Moody Blues Never Comes the Day/So Deep w/in You 75¢
 Uni 55304 Olivia Newton John Hard to say Goodbye/Banks of the Ohio 70¢
 (produced and written by Welch & Farrar of Shadows....)
 Capitol 2055 The Outsiders Little Bit of Lovin/I will love you \$1-
 Capitol 2141 Don Partridge Going Back To London/Rosie PIC SL. 75¢
 Chattahoochee 665 Patience & Prudence Tonight you belong to me/How can I tell him \$1-
 Reprise 916 Pearles Before Swine God Save the Child/Rocket Man DJ \$1-
 Colpix 649 Paul Peterson Please Mr Sun/Lollipops & Roses COH 60¢
 Super K 102 ? & Mysterians Sha La La/Hang In \$1.75
 Tangerine 989 ? & Mysterians Aint it a Shame/Turn around Baby \$1.60
 Cameo 444 Bob Seger COH Florida Time/Sockit To Me Santa \$2.25
 Cameo 465 Bob Seger COH Persecution Smith/Chain Smokin \$2.25
 Cadet Concept 7001 Status Quo Matchstick Men/Gentlman Joe's... 75¢
 Cadet Concept 7006 Status Quo Ice in the Sun/When My Mind/.... \$1-
 Ode 297-128 Spirit 1984/Sweet Stella Baby \$2.25
 Team 520 Shadows of Knight Shake/Way out to way under \$2.25
 Dunwich 122 " " Oh Yeah (dif than LP)/Light Bulb Blues \$1.50
 Decca 32774 Mathews Southern Comfort Woodstock/Ballad of Obrey Ramsey 60¢
 Smash 2050 Swinging Medallions She Drives me out of my Mind/You've got to have
 faith. 75¢
 Tower 493 The Dark are the Shadows/Corinna DJ \$75¢
 Atco 6784 Tin Tin COH Toast & Marmalade for Tea/Manhattan Woman 75¢
 Atco 6554 Vanilla Fudge COH Where is My Mind/Look of Love \$1.60
 Atco 6632 " " COH Season of the Witch pts 1 & 2 75¢
 Coed 556 Adam Wade Linda (The song Jan & Dean did) 60¢
 Cameo 466 British Walkers Shake/That was Yesterday 60¢
 Cadet 5561 Wildweeds No Good to Cry/Never Mind \$1.25
 Cadet 7013 Howlin Wolf Evil/Tail Dragger 60¢
 Chess 1745 Larry Williams Baby Baby/Get Ready 75¢
 Mala 12,017 Boxtops COH Met her in Church/People Gonna Talk 65¢
 Atco 6615 Buffalo Springfield 4 Day gone/On the way home COH \$1-
 Atlantic 2598 Cartone Mr Poor Man/Knick Knack Man COH 75¢
 Mutual 508 Chartbusters Why/Stop the music \$1.25
 *Imperial 66282 Cher The Click Song/I cant Love you more 75¢
 Elektra 45624 Doors Love me two times/Moonlight Drive 75¢
 MGM 13432 Gentys Spread it on thick/Brown Paper Sack PIC SL 75¢
 Tower 401 Anglo Saxon Ruby/You better leave me alone \$1
 Capitol 3060 Ashton Gardner & Dyke Resurrection Shuffle/Spiritual Breadman ST. \$1.50
 Atco 6566 Brian Auger & Trinity A Day in the life/Bumpin on Sunset DJ \$1-
 Autumn 16 Beau Brummels You tell em why/I want you \$2-
 Buddah 201 The Beeds Love Hurts/You're wrong DJ \$1-
 Mercury 72660 Blues Magoos Theres a Chance.../Pipe Dream PIC SL BID
 RCA 0838 David Bowie Jean Genie(Mono 3:59)/Jean Genie(STereo 3:59)DJ BID
 Senate 2114 The Bubble Gum Machine Do you really love me/1 more Mountain...DJ 75¢
 SGC 003 The Coven I've Come to Far(written by Phillips-Palmer from
 Mydelle Class!)/I shall be released(Dylan) Produced by
 Gerry Coffin. DE DJ \$2-
 Columbia 44224 The Cyrkle Penny Arcade/Two Words \$1.25
 Spencer Davis Group UA 50286 After Tea/cooking Back \$1.75
 UA 50202 Spencer David Group Time Seller/Dont want you no more PIC SL BID
 MAM 3627 Lynsey De Paul Getting a Dragbrandy DJ Bid
 Buddah 98 Elephants Memory Crossroads of Stepping Stones/Jungle Gym.. DJ \$1.25
 War.Bros. 7192 Everly Brothers Empty Boxes(Ron Elliot)/Its My Time. Arranged by Ron
 Elliot & Produced by Lenny Waronker. Bid
 Abnak 132 Five Americans Generation Gap/The Source DJ Yellow Plastic \$1.30
 Equinox 70008 Grapefruit C'mon Marianne/Aint it Good DJ Bid
 Epic 10413 Gun Sunshine/Race with the Devil DJ \$1.50
 Original Sound 50 Hollywood Persuaders Drums a Go Go/Aguia Caliente \$1-
 RCA 0852 The Kinks Celluloid Heroes(6:17)/Celluloid Heroes
 Stereo DJ (4:39) Bid
 Autumn 19 The Mojo Men Dance with Me/Lonliest Boy In Town \$2-
 Blue Onion 106 The Road You Rub me the wrong way/So Hard..DJ \$1.25
 Together 122 Sagittarius I can still see your face/Guess the Lord...DJ Bid
 Beill 747 The Scaffold Buttons of Your Mind/Lily the Pink DJ \$1.25
 GNP Cres. 383 The Seeds Mr Farmer/No Escape \$1.50
 SGC 005 Neil Sedaka Star Crossed Lovers/Had a Good thing goin DJ \$1.30

Dunwich 122 Shadows of Knight Oh Yeah/Light Bulb Blues PIC SL Bid
 Venture 621 Southwind You've been on my Mind(Dylan)/Same prod. by Dugg Brown DJ \$1-
 Cadet Concept 7010 Status Quo Spicks and Specks/Technicolor Dreams \$1.25
 White Whale 254 Turtles You know what I Mean(gordon-bonner)/Rugs of woods &
 Flowers w/ pic sleeve Bid
 Capitol 5949 The Action 24th hour/Never Ever DJ \$2.25
 Epic 10852 Argent Hold your head up/Closer to heaven \$1-
 War Bros 7218 Beau Brummels I'm a sleeper/Long walking down to Misery Bid DJ
 Phillips 40664 Blue Cheer Hello LA Bye Bye Birmingham (stereo 3:31)/Same
 Song(Mono 2:50) DJ WL Fine Bid
 Mercury 72707 Blues Magoos Summer is the man/I wanna be there & Fine Bid
 David Bowie RCA 0605 Changes(Mono 2:32)/Andy Warhol(mono 3:03) DJ Bid
 Super K 12 Buckwheat Goodbye Mr Applegate/Rada DJ Bid
 Cotillion 44061 Maxx Dozy, Beaky, Mick, & Tich Tonight Today/Bad News DJ WL PIC SL
 MJ Records 222 Ral Donner Lovin Place/My Heart Sings Bid
 RCA 409 Don Everly Promo Record where Don Everly talks about Pass the Chicken & Listen. Bid
 Reprise 1079 Fleetwood Mac Oh Well pt 1/Green Manhalishi DJ Bid
 Capitol 3503 Stan Freberg Green Christmas Pts 1 & 2 DJ Bid
 Phillips 40354 Brian Hyland 3000 miles/Sometimes they do, sometimes they dont DJ
 (both sides arranged & produced by Leon Russel) Bid
 Public 1001 Hunger Colors/Mind Machine DJ Bid
 London 9730 Bobby Jameson Each & Every Day(Jagger Richards)/All I want is my Baby
 (Oldham Richards) Directed by Keith Richards Bid DJ
 Parrot 3027 Jonathan King Lazybones/Just want to say thank you DJ Bid
 Camco Parkway 495 Terry Knight Come home a baby/Dirty Lady Bid
 Capitol 5799 The Leaves Lemmon Princess/Twilight Santuary DJ Bid
 Mercury 72862 Legendary Stardust Cowboy Paralyzed/Who's knocking at my door BID
 Columbia 43967 Listen Everbodys Gonna Say/You Better RUN DJ WL Bid
 (Robert Plants early group!!!)
 Bang 538 McCoy's Dynamite/I Got to go Back WL Bid
 Bell 850 Mouse & The Traps Wicker Vine/And I Believe Her DJ WL Bid
 UA 50876 The Move Chinatown/Down on the Bay DJ (2:44/4:14) Bid
 Bell 764 Music Machine Advise & Consent/Mother Nature...DJ WL Bid
 Buddah 150 Mydelle Class Dont let me sleep.../Happen to love you DJ WL Bid
 Reprise 0285 Jack Nitzsche Theme from the lang ships/Zapata DJ WL Bid
 Gregmark 10 Paris Sisters He know I love him.../Lonely Girls Prayr (SPECTOR)F-C Bid
 Blue Horizon 300 Christine Perfect I'd rather go blind/Close to me DJ WL Bid
 Cadet Concept 7012 Jeannie Piersol Your inner self/The Nest DJ Both sides written
 and produced by Darby Slick Bid
 GNP Cresc. 398 The Seeds Wind Blows your Hair/6 Dreams DJ Bid
 GNP Cresc. 394 The Seeds 1,000 Shadows/March of the Flower Children PIC SL Bid
 Dunwich 128 Shadows of Knight Bad Little Woman/Gospel Zone COH Bid
 Burdette 475 The Springfield Rifle My Girl/He will break your heart DJ Bid
 Loma 2 2001 Billy Storm Baby Dont look Down(By Randy Newman)/Never Want
 to Dream Again DJ WL Bid
 Pye 65,011 The Troggs Everthings Funny/Same DJ Bid
 Epic 9891 The Yardbirds Shapes of Things/I'm Not Talking DJ Bid
 Epic 10094 The Yardbirds Happening 10 yrs. time age/Nazz are Blue DJ PIC SL Bid
 Epic 10579 Free Ferry Haverjack drive/Flying DJ WL Both sides produced by
 Rod Argent & Chris White of Zombies Bid

BEACHBOYS:

EP: Mendi; Dont back Down; Little Honda; Hushabye Cap. 5267 New
 (no picture sleeve) \$3-
 Heres & Villains/You're Welcome (w/pic sleeve) New Brother 1001 BID
 Brian Wilson: Caroline No/Summer Means New Love New \$2.25 Cap.
 Add some Music to your day/Susie Cincinnati Reprise 0894 Bid
 Let him Run Wild/California Girls Cap 5464 PIC SL Fine Bid
 Good Vibrations/Lets Go Away for awhile Cap 5676 PIC SL Fine Bid
 Darlin/Here Today Cap. 2068 PIC SL Mint Bid

STONES

Sway/Wild Horses COH NEW RS 19101 75¢
 Mothers Little Helper/Lady Jane NEW PIC SL Lon 902 Bid
 Shes a rainbow/2,000 Light years from home NEW PIC SL "
 Have You Seen your Mother/Whos driving my Plane NEW PIC SL Bid
 Honky Tonk Women/Cant always get....Lon 910 Fine MPIC SL Bid
 Lets spend the night together/Ruby Tuesday Lon 904 Fine PIC SL Bid
 Got Live if You Want It: English EP; With laminated sleeve, 1965. We
 Want The Stones; Everybody Needs Somebody to Love; Pain in My Heart;
 Route 66; Im Moving On; I'm Allright Decca 8620. New Auction

IMPORTS

Bear	<u>Greetings</u>	Verve 3059	S,SS
(w/ Artie Traum, Skip Boone, & Darius Davenport)			
Louise Harrison	<u>All About the Beatles</u>	Recar 2012	M,SS
Cilla Black	<u>Is it Love</u>	Capitol 2308	M,Mint
The Carefrees	<u>We Love You Beatles</u>	London 3379	M,Mint
The Casuals	<u>Hour World</u>	Mainstream 6124	S,SS
The Easybeats	<u>Friday On My Mind</u>	UA 3358	M,SS
Wayne Fontana	<u>Solo LP</u>	MGM 4459	S,SS
The Fugs	<u>The Fugs (original)</u>	ESP 1028	M,Good
Harper's Bizarre 4 (w/J. Nietzsche & Ry Cooder)	WB 1784	S,SS	
Keef Hartley Band	<u>Time is Near</u>	UK Import Deram 1071	S,Mint
The Hello People	<u>THP</u>	Phillips 265	S,SS
The Honeycombs	<u>Here Are</u>	Interphon 88001	S,Mint
Kinks	<u>Kontroversy</u>	Reprise 6197	M,Mint
"	<u>Kinda</u>	Reprise 6173	M,Mint
Gary Lewis	<u>Everybody Loves a Clown</u>	Liberty 3428	M,VG
(arranged & 3 songs co-written by Leon Russell)			
Lovin Spoonful	<u>Hums</u>	Kama Sutra 8054	S,Mint
Magic Lanterns	<u>Shane Shame</u>	Atlantic 8217	S,Mint
Manfred Mann	<u>Five Faces of</u>	Ascot 13018	M,SS
Rejoice	w/Steve Barri, Hal Blaine, Larry Knechtel	Dun. S,SS	
Righteous Bros.	<u>Back To Back (Spector)</u>	Phillies 4009	M,Fine
" "	<u>Just Once in My Life</u>	" 4008	" "
Mitch Ryder	<u>Sockit to Me</u>	New Voice 2003	S,SS
Bridget ST John	<u>Ask Me no Questions</u>	Dandelion 101	S,SS
Serendapity Singers	<u>Sing Shel Silverstein</u>	DJ Phillips	S,Mint
Shadows of Knight	<u>Shake</u>	Superlk K 6002	S,SS
Sonic	<u>Introducing</u>	DJ Jerden 7007	M,Mint
Soundtrack Blowup w/The Yardbirds	MGM 4447 COH Stereo	SS	
Skip Spence	<u>Car</u> (ex Moby Grape)	Col. 9831 COH	S,SS
Swinging Medallions	<u>Double Shot</u>	Smash 27083	M,SS
Johnny Thunder	<u>Loop de Loop</u>	Diamond 5001	M,Mint
Turtles	<u>Battle of the Bands</u>	White Whale 7118	S,SS
The Wailers	<u>Walk thru the People</u>	Bell 6016 COH	S,SS
Beachboys	<u>Smiley Smilex</u>	Canadian Capitol 9001	S,Mint
Chrysalis	<u>Definition</u>	MGM 4547	S,Mint
The Humblebums	<u>Humblebums</u>	Liberty 7636	S,Mint
" "	<u>Open up the Door</u>	" 7656	S,Mint

(The Humblebums contained Gerry Rafferty of Stealers Wheel)

The Raindrops The Raindrops Jubilee 5023 M,SS
(Rare early sixties trio incl. Jeff Barry & Ellie Greenwich!)

PHILLIES (all new except where indicated)			
106	Crystals	He's a Rebel/I Love You Eddie	(yellow) \$2.25
107	Bob B. Soxx	Zip a dee Do Dah/Flip & Nitty	(blue) \$3-
109	Crystals	Hes sure the boy I Love/Walkin Along (Blue)	(record fine---label damaged) \$3-
110	Bob B. Soxx	Why Do Lovers break each others heart (Blue)	Bid
113	Bob B. Soxx	Not too young to get Married/Annette (Blue)	Bid
114	Darlene Love	Wait till my Bobby Gets home/Take it From Me (Your choice of blue or yellow) (NR On label) \$2.	
116	Ronettes	Be my Baby/Tedesco & Pitman (Yellow)	\$2.25
117	Darlene Love	Fine Fine Boy/Nino & Sunny	" Bid
118	Ronettes	Baby I Love You/Miss Joan...	" \$2-
120	Ronettes	Best Part Of breakin Up/Big Red	Bid
121	Ronettes	Do I Love You/Bebe & Susu	" Bid
123	Ronettes	Walkin in the Rain/How does it feel	\$2-
124	Righteous Bros.	Lost that Lovin Feeling/Theres a Woman	\$2.25
126	Ronettes	Born to be together/Blues for baby PIC SL	\$3-
127	Righteous Bros.	Once in My Life/The Blues	\$2/25
130	"	Ebb Tide/For Sentimental Reasons VG WL	\$2-
132	"	White Cliffs/Shes Mine PIC SL	\$2.50
134	Ike & Tina Turner	A Man is a Man/2 to tango DJ WL VG	Bid

A&M 1053 Checkmates LTD Black Pearl/Lazy Susan (prod. by Spector) \$2-

LAST MINUTE IMPORT AUCTION ADDITIONS: SPECIALS
Chrisite: Maxi stereo 33 1/3; Everything Gonna Be allright; Freewheelin Man; Magic Highway. Color Sleeve CBS \$2-
Jimi Hendrix: Voodoo Chile; Hey Joe; Watchtower. Stereo Maxi with original sleeve. Track 2095001 \$2.50
Jimi Hendrix: Wind Cries Mary/Highway Chile UK Track \$1.50
Moody Blues: Go Now; Loose Your Money; I Don't Want To Go on Without You; Steal Your Heart Away. Original Decca with colour Laminated Sleeve. 1964. Auction
Cilla Black: Cillas Hits: Dont Answer Me; Right one is Left; Alfie; Night Time is here. Color Sleeve. Parl '66. \$3-

Final word regarding TRM Book Of Discographies & TRM Book of Ads will forthcoming with next TRM---Thanx for being so patient!!!

TRM BACK ISSUES:

- #1: Left Banke; Bowie; Whos Who In England 1963; Barbarians; Lou Christie; \$1.25
- #2: The Sweet; Battle of the Charts; Picture Sleeve Hall of Fame; Van Dyke Parks; Andy Bown. \$1.25
- #3: The Easybeats; Vanda-Young; Humble Beginnings of The Stars; Move Roots & Offshoots; Middle Class; Blue Oyster Cult; Beatles Confidential \$1.25

PP Arnold	If You think you're groovy/Though it hurts me Immed. 061 (A side written & prod by Marriot & Lane of Small Faces; B side produced by Mici Jagger. 1968)	Mint
Beatles	Shes a Woman/I Fell Fine VG Parl 5200	
Big Bertha feat. Ace Kefford	Gravy Booby Jamm/Worlds an Apple At1298	
(rare ex-Move man 45, w/ Dave Ball & Cozy Powell)	VG	
Blue Cheer	Just a little bit/Gypsy Ball New Phillips 1684	
Byrds	Turn turn/She dont care / VG Dutch CBS 897	
Dave Dee,Dozy,Em&T	EP Loco of England;Over & Over Again; Nose for Trouble,All I want to do (W/Iam color pic sl) New Font.	
Specner Davis Group	EP You put the hurt on me; Im getting better; Drown in My own tears; Goodbye Steve (Iam col PS) New Font	
The Easybeats	Wholl be the One/Saturday Night Mint UA 1175	
" "	Land of Make Believe/We all live happily Mint UA 2219	
Grapefruit	Bear Delish/Dead Boot (not on LP) New RCA 1656	
The Idle Race	Skeleton & Roundabout/Knocking Nails into my House VG-Fine Liberty 15054	
Jonathan King	Green is the Grass/Creation DJ Fine Decca 12237	
Kinks	Wonderboy/Polly WL Fine Pye 17468	
Manfred Mann	Come tomorrow/Why did I do wrong HMV 1381G-VG Torn label EP: Instrumental Assassination: Sunny; Wild Thing; Get Away; With a Girl like you. (w/pic sl) New Font.	
Paul McCartney	Another Day/Woman oh Why Fine Apple 5889	
Merseybeats	EP: Wishin & Hopin;Hello Young Lovers; Milkman;Jumpin Jonah; (w/ laminated pic cover) New Fontana	
Move	Curly/This Time Tomorrow New Regal-Zon 3021	
Move	Chinatown/Down on the Bay New Harvest 5043	
Thunderclap Newman	Wild Country(4:15)/Hollywood(3:15) Track 002 New	
Procol Harum	Quite Rightly so/Wee Small Hours...New Reg. Zon 3007	
Rolling Stones	EP: Time is on My Side; Congratulations; Off the Hook; Little Red Rooster (French w/Color laminated sleeve) Mint Decca	
Troggs	Say Darlin/Hip Hip Hooray Mint Page 1 092	
Jethro Tull	Living in the Past/Driving Song Mint Island 6056	
The Ugly's	A Friend/Its allright WL Fine Pye 15968	
The Who	EP: Overture from Tommy; Christmas; Im Free; See Me Feel Me. (w/ sleeve) Fine-Mint Track 001	
Mark Wirtz	Goody Goody/Caroline Mint CBS 4539	

beatles

BEATLES & APPLE:

I'm Down/Help	w/PIC SL	Fine	Bid
Nowhere Man/What Goes on w/PIC SL	"	"	
Paperback Writer/Rain PIC SLEEVE Only	"	"	
Yellow Submarine/Eleanor Rigby	Fine	"	
Lady Madonna/Inner Light Canadian	Capitol 2338	Bid	
1800 Black Dyke Mills Band	Thingumbob	New	Bid
1809 Plastic One	Give Peace a Chance PIC SL	New	"
1828 G. Harrison	What is Life	Pic SL	New
1829 P. McCartney	Another Day/Woman Oh Why	New	\$1.30
1832 Ronnie Spector	Try Some Buy Some PIC SL COH	Bid	
1831 Ringo Starr	It dont come Easy/Early 19770 COH NEW	\$1.30	
1835 Elastic Oz Band	God save Us/ (Lennon) PIC SL NEW COH	Bid	
1836 G. Harrison	Bangla Desh PIC SL	New	Bid
1842 Plastic Ono	Happ X Mas Grrren Plastic PIC SL	NEW	Bid
1844 Badfinger	Baby Blue	PIC SL	NEW
1850 Vhrie Hodge	We're on our way	WL Mint-	\$1.50
1851 Wings	Mary had a little lamb	New	\$1.35
" "	Mary had a little lamb	Pic sl	Bid
Capitol 72133 Beatles	Roll over Beethoven/Please MR. Postman (canadian Relase)	VG-	Bid

BEATLE EP's: (All new and unplayed in their original full color laminated sleeves. May bid for the whole set or individual EP's):

- Parl. 8924: Anytime at All; I'll Cry Instead; Things we Said Today; When I Get Home
- Parl. 8882: Twist & Shout; Taste of Honey; Do You Want To Know A Secret; Theres a Place.
- 8931 Parl.: No Reply; Im A Loser; Rock & Roll Music; Eight Days a Week.
- Parl. 8946: She Loves You; I Want to hold your hand; Cant Buy Me Love; I Feel fine.

SHEET MUSIC: (Auction): & (Set Priced)
T. Rundgren: We Gotta Get You A Woman 75¢
Chris Hodge: We're on Our Way (2 pictures)
Eric Burdon & Animals: Monterey (pic of group in Central Park)

Mitch Ryder & Detroit Wheels: Devil With a Blue Dress (Great large picture of Mitch & Early group)
The Who: Join Together (pic of group) 75¢
JoJo Gunne: Run Run Run (pic) 75¢
Van Morrison: Brown Eyed Girl (full page pic)
The Montanas: You've got to be Loved (Full page pic!!!)

This is the second & final page of records available from TRM, PO Box 253, Elmhurst-A-NY 11380. Closing date: January 28th, 1974.

LETtering US KNOW

....The main reason for writing is to tell you about three days last week when I witnessed a lot of fine music. On Saturday last we went to see the Stones at Wembley. Believe it or not, it was the least exciting day of Thursday thru Saturday! Well, they were ok but a bit boring (really) until about two-thirds thru their set when they did "Midnight Rambler" but you know about the Stones, don't you?

On Thursday we went to a disco (most unusual) with the purpose of seeing a group who are currently creating a lot of excitement over here, playing the pubs in London and a few provincial dates. Just let me say that KILBURN AND THE HIGH ROADS are (you better believe it) the most mind blowing band I've ever seen on a British stage. More exciting than any of my favorites from the 60's. Just seeing them, you know they are going to be super-massive. It's just a matter of time. Right now they are going thru building slowly, much like the Stones did, and the Who etc. By the way have you heard about them from anyone else? There are six of 'em--a six foot skinhead bass player in a baggy white suit called Humphrey, an almost bald pianist called Russell, a spade drummer named Dave who comes on stage on crutches, Keith (guitar) looking like K. Richard and playing superb, sax player Davy who can sound like King Curtis, and the most amazing sinister looking singer I have ever seen-- Ian. Paralysed down one side of his body, leg in a brace, Gene Vincent hair, black leather gloves, and an incredible voice and sense of humor. I hope it doesn't sound like too much of a drag talking about their physical attributes, but you can they are the most amazing bunch of musicians to ever get together. Their songs, 99% originals, are based on rock 'n roll, bebop, swing, reggae, and R 'n B. The lyrics (if you can catch them) are very funny. Their numbers include "Upminster Kids", "Crippled With Nerves", "Rough Kids", and "Call Up". Anyway, I stumbled into their dressing room for a round of bullshit. I cornered Keith (the straight man of the group) and he explained that they were very anxious to get their music across. Several companies are after them (obviously) and they have cut a single independently to lease out to a company.



Kilburn & The High Roads
They are co-managed by Charlie Gillet and a London dentist who has put up some finance. Most of the band are in their thirties and I got the impression that they know exactly what they are doing and (despite their sincerity and modesty) that they were well on their way to becoming a major attraction. During their great second set everyone was dancing and ended shouting for more. They did "Tutti Frutti" and disappeared. I hope they manage to put over the same excitement when they make records and play bigger dates.

That was Thursday. On Friday we went to a pub in London, The Kensington. My friends Dr. Feelgood played there. They are currently playing a similar circuit to Kilburn. They were really on top form and got the whole place rocking. But before they played, something far more interesting (to you!) occurred.... I was sitting in the bar, about seven, waiting for Feelgood to turn up, on my own. A chap was standing near me alone drinking cokes. He looked a little shattered and hard-up. He approached me and asked: "Do You live round here?". He seemed very nervous and insecure. "No", I replied, "I'm here to see the group tonight." "I've got a little flat up the road, and I'm a musician too" he said. "Fair enough", I replied. He then asked me "Have you heard my album?" Here we go I thought. This guy I've never met before just comes along and asks me if I've heard his album! I said I may have heard it, and asked who he was. He replied "Reg King". Jesus Christ. I looked at his face and thought he was putting me on. "Not Reg King of The Action" I asked. He said yes. I looked at his face again, and yes there was a resemblance. I shook his hand, told him that The Action, were one of my favorite sixties bands; he seemed surprised anyone ever remembered the Action, and then followed a long conversation during which he told me his hard luck story. He had just come out of the hospital and lost a lot of his memory. I told him I used to see the Action at the Marquee, and he said it was all very hazy. He could remember his colleagues in the group, Mick Evans - Pete Watson - Alan King - Roger Powell. He remembered his singles "I'll Keep Holding On", "Land of 1,000 Dances". He recounted the past seven years: The Action were produced by George Martin, and managed by Ricki Farr. Guitarist Pete Watson was sacked and replaced (as you probably know) by Martin Stone (ex-Savoy Brown). The group got conned out of a lot of money and Reg left. They carried on with Ian Whiteman on sax and organ. (I saw this version of the band at the Saville supporting Cream in November '67.) Then they went on to become Mighty Baby. Meanwhile Reg started writing and became involved with Pete Swales and Georgio Gomelsky, at

Paragon/Marmalade. They later signed three acts including B.B. Blunder (ex-Blossom Toes), and Reg, among others. Reg made his solo album, (which came out about 1½ years ago) and a week after it was released got drunk one night and fell down the stairs of his flat. He lay unconscious for four days. He was discovered by a roadie who having not seen Reg for a while, looked thru his letter box and saw one of Reg's hands on the floor. He broke in and rushed Reg to the hospital. When he came round he didn't recognise anyone. Meanwhile his album didn't do too well. He only came out of the hospital a few weeks ago, and has

been writing a lot. He says he has been asked to join the new Rick Grech/Joe Jammer/Poli Palmer/Mitch Mitchell band. I hope he does because as I remember he has a great voice, not unlike Rod Stewart. (Ed. Note: It seems that Reg has decided to join this new 'super-group', and at last might be on his way to fame & fortune...) He also told me an interesting story about Brian Jones which I can't repeat here, & you have probably heard it anyway. (Ed. Note: Rumors, Gossip, Words Untrue...???. But as I say, his memory is not too good. I recalled his Action gigs and the day I encountered the group in a clothes shop--

The Original Action: Alan King; Roger Powell; Pete Watson; Reg King; & Mick Evans.

being fitted out in Regency suits, and a girl I used to know called Barbara who was Action Fan #1, but it was all too hazy for him to remember. I recalled a few little facts I remember, like his coming from Kentish town, and asked where the Action is now. He said Roger Powell is cutting grass in Regents Park! Then he said goodbye and left the pub. It was great meeting him because as you know he has a great voice and the Action were really a good band. Let's hope now he is fit again, and he gets back into singing. Unfortunately, I don't have his album, but I'm going to look it out.

Anyway, I Guess it's time to go---thanx for listening.....

Martin Birch,
(9/11/73) Essex, England.

(This is the second in a series of communications from our overseas correspondent, Martin Birch. Watch for his next one soon!)

SEVEN FAX WE BET YOU DIDN'T KNOW ABOUT THE BEATLES

1. The only place to find "I'm Down" and "Sie Lieb Dich" in real stereo is on Japanese EP's.
2. On the English Beatles 1967-70 album, "I Feel Fine" has an intro with McCartney talking & guitar track-intro which is not found on any other release of this song.
3. If you want to get "This Boy" is real stereo, you'll have to pick up the Japanese LP re-issue on Apple.
4. The original German single of "My Bonnie" w/ Tony Sheridan has a spoken introduction in German.
5. You're gonna have to get the German Magical Mystery Tour re-issue LP on Hor Zu, if you want to hear "Penny Lane" and "Baby, You're a Rich Man" in true stereo.
6. A different take of "Across the Universe" appears on the British Wildlife LP, Nothing Gonna Change our World.
7. The Beatles, during the height of their popularity lost all their hair from nerves and tension and had to wear wigs for years.



(Left): A rare photo of the Beatles as they really appeared from 1965-68. Brian Epstein felt that the group's popularity would not suffer if the public saw them as "they really were", but the rest of the money behind the Beatles disagreed. Brian gave in and all known prints of this photograph were supposed to have been destroyed. Brian met his death via "suicide" shortly thereafter. I wonder what Ringo's "Photograph" is really talking about.

-Compiled by
Keith Sluchansky &
Alan Betrock

RASPBERRIES News!

After the Raspberries breakup occurred, we spoke again with Eric Carmen. He explained that the group had been drifting apart for about a year, with Dave Smalley leaning towards more "countryish", "mature" sounds. "The situation between me and Smalley was disintegrating. He kept calling me the 'King of the Teenyboppers' and stuff like that. It really came to a head when we were recording the last album, really. Jim and Dave thought all the songs I had written for that album were "teenybopper songs", and they detested them all, except for "tonight". It was only thru the psychoanalysis of Jimmy Lenner that the whole thing worked out. I had to tell Jim what drum part & sound I wanted, and he didn't really see it that way. He'd say stuff like: "Well, ok, if you want to ruin your own song...". The same thing was happening with Dave, I had to tell him what I wanted, and on his songs, he told me what he wanted. There was no unity, and it was really becoming two distinct directions." It was decided that Dave would have to leave the group, and when Jim was told he didn't really see why.

"He agreed somewhat, but also shared many of the same ideas as Dave. For instance they both didn't see the idea of 'image'. We had wanted the image of a flash English rock star group circa 1967 Who, or something like that. And they just didn't see that. They were into moustaches, and jeans and kept calling me and Wally 'fags'----So I said I'd rather dress like a 'fag' than like itinerant farm workers..." This obviously led to a split, and when Dave was asked to leave, Jim left also.

Now about a year ago, a tape found its way into the Raspberries production office, and the 'sendee' asked for one or all of the group to listen to it. Eric took it home. "It was from a guy called Scott McCarl in Omaha, Nebraska. He was originally from Cleveland, but was now in Omaha. So I put this tape on my Sony two-track, and out came perfect 1965 John Lennon---songs and voice!!! I just flipped out, but there was really nothing I could do for him at the time. I spoke to him a couple of times, and told him to keep writing and stuff. In the back of my mind I had it that he would be my first production project." When The Raspberries played out West a bit, Scott came back to see them once, having driven all the way from Omaha. When Dave left, Eric thought immediately of Scott. "I gave him a call, and that was it. He looked like Todd Rungren, but a bit better looking... And when we finally got together to play it was amazing. He was a left-handed bass player, and also played piano, and guitar. He writes amazing tunes, and his voice is great..." On drums, the group called in ex-Cyrus Erie man Michael McBride, who was currently kicking around with a local group, Target. (Wally had been in that band for a while too.) "Michael sounds just like Jagger, and he's also a great drummer. This is the first time we have four guys in the group that are heading in the same direction!" Meanwhile, Dave and Jim have gotten together with two members of Freeport, and formed a unit called Dynamite. Dynamite will play locally for awhile, and they will probably be recording for Capitol, too.

At first there seemed to be some problem regarding the use of the Raspberries name. Eric: "They didn't want it, but they didn't want us to have it either... It was really getting down to a kindergarten level for awhile, but we resolved these business problems without too much difficulty." The new Raspberries crash-rehearsed for about a week, debuting in Chicago. "The audience was expecting Iggy Pop, and we were substituted late on. So when they heard that it was us instead of Iggy Pop, they weren't too happy. When we walked onstage, they all started boozing, and Wally just walked up to the mike and said 'Fuuuck Yoouu...' And things went downhill from there..." Now the group has some more late December and January dates, and Eric is really excited. "Without exaggeration, this new Raspberries sounds about 10-20 times better than any previous aggregation. We're all so enthusiastic, this group just really kicks ass now! We just decided that it was about time we got Raspberries off the ground..."

On the recording front, "I'm a Rocker" seems to be dying, so "Ecstasy" might be the next single. After that, the future is in question. "We might go into the studio just to record a single, but that's really against all our principles of the way we work at things. Regardless of that we are recording the first week of April, and that will definitely get us a new single and a June album. I'm writing some new tunes now with Scott, and all I can say is that we're gonna have one hell of a June album!!!" Although Eric isn't so happy with the effort Capitol has been (or shall we say hasn't been) providing, he is positively energized for the future. If this new unit lives up to his expectations, it really won't matter about Capitol. It's happened before, you know, and Raspberries might just transcend all the minute resources of their record company. Then Raspberries will have finally arrived.

THE BATTLE OF THE DEMO TAPES: # 1: THE DICTATORS!

One of the most surprising and amazing demo tapes has emerged from a new New York Quartet dubbed The Dictators. Led by Andy Shernoff, this group is no hype ridden bag-o-wind, but is really a powerhouse of original rock and roll. Under the gazing eyes of ROC mentors, Pearlman & Krugman, the Dictators recorded this 5 track demo at Columbia's NY studios last month. The set begins with the original tune "Weekend" dealing with the trials and tribulations of America's High School idol, Benny. The Dictators tunes deal with high schools, burgers, cars, down, & in general modern American culture---and this is no bandwagon outside-looking-in effort either---these guys lived through everything they write about. "Backseat Boogie" leads into what will undoubtedly becomes the Dictators theme song "Master Race Rock". "MRR" showcases the rest of the band, Ross Friedman's Thunder Lead guitar & Scott Kempner's Heavy Metal Surf Twang. A Session drummer has been replaced by killer drummer Stu-Boy King. A revival of "California Sun" follows, but may give way in their live set to the classic "Hot Rod High". The group ends up with "Fireman's Friend" based on the famous Superman episode. The Dictators are really the first new exciting American group to emerge in some time. Most akin to Back In the USA period MC5, the group has their own roots and vitality which will make them stars very shortly. Bidding is already competitive, but the Dictators are one group who will be worth the price.

COMING NEXT: Demo Tape #2: THE BRATS!

TRM GETS LETTERS:

From Pat Murphy in Detroit, we received the following flyer: "Avant Rock, Friday August 10th, 1973, 10PM. ASCENSION, featuring Fred Smith, Mike Davis, Dennis Thompson of MC5! Lincoln Park Theatre, \$2.50." That's right 3/5ths of the MC5 are back together again in a new unit. Rumor has it that Rob Tyner is around Ann Arbor just getting fat and paunchy, while Wayne Kramer is doing session work.

And from Mass., an anonymous TRM reader sent us the following flyer: "Moult of the Barbarians, presents Cats Ass in Concert. Saturday, August 4th. Atlas Tack Hall, Fairhaven. \$1."

LATE SPECTOR FLASH:

Phil Spector has just signed an agreement with Warner Brothers for the setting up and distribution of his new label, to be called simple Spector Records. Rumor has it that he will be re-issuing old Phillies masters, over which he owns complete control. He should also be working with new artists, and one project reportedly involves Dion. Right now, he is finishing up an "oldies" album with John Lennon, which promises to be outstanding.



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"EAST-WEST" — Herman's Hermits

"AND HAPPY NEW YEAR!"



THE
PRETTY THINGS

JONATHAN
KING

Season's Greetings

And sincere thanks to all
those, on land or sea, who
helped to make 1965
such a very eventful year
for all of us

★ HEDGEHOPPERS
ANONYMOUS

THE ZOMBIES



WISHING YOU
ALL HAPPY
CHRISTMAS

THE BEATLES

GERRY AND THE PACEMAKERS

BILLY J. KRAMER with THE DAKOTAS

THE FOURMOST

CILLA BLACK · TOMMY QUICKLY · BRIAN EPSTEIN

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MERRY
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AND
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HAPPY
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THE
HOLLIES



Merry Christmas
and Thank you — Marianne



THE SWEET

wish all Trmreaders a
Merry Christmas
and a Happy New Year